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GENERAL COUNSEL
OF COPYRIGHT

In the Matter of)
)
Distribution of DART Sound Recordings)
Fund/Featured Recording Artist Subfund Royalties)
For 2004)

Docket No: 2006-4 CRB DO 2005

**MOTION OF THE ALLIANCE OF ARTISTS AND RECORDING COMPANIES
TO DISMISS FEATURED RECORDING ARTISTS SUBFUND CLAIM**

The Alliance of Artists and Recording Companies ("AARC") is a non-profit organization established to administer Audio Home Recording Act of 1992 ("AHRA") royalties for featured recording artists and sound recording copyright owners, as authorized by the artists and sound recording copyright owners. AARC is the leading common agent representing featured recording artists and record companies in AHRA proceedings.

AARC currently represents over 67,000 featured recording artists and over 300 record companies, which collectively constitute over 6,300 record labels. AARC is an Interested Copyright Party ("ICP") in AHRA proceedings pursuant to § 1001(7)(D) of the AHRA, which defines an ICP as any association or other organization that represents sound recording copyright owners or featured recording artists. 17 U.S.C. § 1001(7)(D) (1992). As it has done every year since the inception of the AHRA, AARC filed 2 claims on February 28, 2006, one for its featured recording artists and one for record company participants. Nineteen other claimants, including Trudy Borset ("Borset Claim"), also filed for the Featured Recording Artists Fund royalties. Ms. Borset is a claimant with a long history of submitting frivolous and baseless AHRA claims. Over the past four years, Ms. Borset has repeatedly

submitted claims requesting royalties for which she holds no legitimate claim, every one of which has been dismissed. As Ms. Borset has again filed a claim requesting the royalties for titles to which she has no legal right, AARC respectfully requests that the Borset Claim be dismissed as patently deficient.

AARC further requests that reasonable fines be levied against Ms. Borset under 18 U.S.C. § 1001, the False Statements Accountability Act, which penalizes individuals for knowingly and willfully making materially false or fraudulent statements to an agency within the executive, legislative or judicial branches. 18 U.S.C. § 1001 (2004). In light of the ongoing and repetitive nature of Ms. Borset's claims, it is indisputable that she must recognize that her claims are *prima facie* invalid under the AHRA. Her continued submission of substantially similar and defective claims for royalties in the face of repeated rejections constitutes a knowing and willful submission of materially false claims. For the reasons expanded upon below, AARC respectfully submits that the imposition of reasonable fines under 18 U.S.C. §1001 is warranted.

BACKGROUND

The AHRA requires manufacturers or importers of digital audio recording devices and media that have been distributed within the United States to submit quarterly and annual statements of accounts, along with royalty payments based upon the percentages of their sales of digital audio recording devices and media as enumerated in the statute. 17 U.S.C. §§ 1001(3) (4), 1003(c) (1). These royalty payments must be used to compensate the sound recording copyright owners, featured recording artists, songwriters and publishers that are ICPs under the AHRA. 17 U.S.C. 1006(a). The AHRA mandates that the royalties be divided into the Sound Recordings Fund and Musical Works Fund. These Sound Recording Fund royalties are further subdivided into the Sound Recording

Copyright Owners Subfund and Featured Recording Artists Subfund.² The Musical Works Fund royalties are subdivided into the Songwriters Subfund and Publishers Subfund for the Musical Works Fund. 17 U.S.C. § 1006(b)(1), (2).

To qualify for royalties, an ICP must file a claim with the Copyright Royalty Board ("CRB") "[d]uring January and February of each succeeding year." 17 U.S.C. § 1007(a)(1); 37 C.F.R. § 360.21(a) (2005). When submitting the claim, ICPs must specify the particular subfund(s) against which their claims are being made. 37 C.F.R. § 360.22(f) (2005). The allocation of royalties to the claimants in each subfund may occur through universal agreement reached among the parties, or by way of administrative litigation before the Copyright Royalty Judges ("CRJs") who make up the CRB.³ 17 U.S.C. § 1007(b),(c) (2005). Typically, legitimate claimants of the Sound Recordings Fund are able to quickly achieve settlement through good faith negotiations, and need not proceed to a hearing.

Ms. Borset, however, has never been a legitimate claimant. She has a long history of filing frivolous actions based upon false claims, in an apparent attempt to collect royalties to which she is not entitled. For the past four consecutive years, she has filed claims for royalties to songs performed by such music industry greats as the Rolling Stones and the Beatles, usually resubmitting AHRA claims to

² The Sound Recording Fund also includes a Nonfeatured Musicians Subfund and a Nonfeatured Vocalists Subfund. However, the nonfeatured performers royalties are not subject to the filing of claims or the litigation proceedings requirements that all other Sound Recording and Musical Works Fund Royalties are subject. Therefore, the nonfeatured performers subfunds are not relevant to this motion.

³ The Copyright Royalty Board ("CRB") was established by the Copyright Royalty Distribution and Reform Act of 2004, ("the Reform Act") Public Law 108-419, now codified as 17 U.S.C. §§ 801-805, which came into effect on May 31, 2004. The purpose of the Reform Act was to phase out the Copyright Arbitration Royalty Panels ("CARP") and replace the arbitrators with three permanent Copyright Royalty Judges ("CRJs"). 70 Fed. Reg. 30,901 (2005). The authority to make determinations previously held by the CARP was transferred to the CRJs. 70 Fed. Reg. 46, 891 (2005). The creation of the CRB eliminated the bifurcated process that existed under the CARP structure, where the initial processing of claims, the issuance of the CARP report at the end of the hearing, and the appeal of the Librarian's acceptance or rejection of the CARP report were within the purview of the Librarian of Congress, while holding the hearing and issuing the post-hearing report was within the purview of the CARP. Under the permanent CRB structure, the CRJs, as appointed by the Librarian of Congress, are empowered to perform the initial functions previously carried out by the Copyright Office under the CARP system, as well as the resolution of controversies through formal hearings. The "expectation" is that the CRB will provide greater, efficiency and expertise than the CARP system while reducing the administrative and monetary costs of these proceedings. *Id.*

the same songs that were the subject of Copyright Office dismissals in previous years⁴. In the current proceeding, in addition to resubmitting claims to songs by the Beatles and the Rolling Stones, she has also made equally baseless claims to songs by the Grateful Dead, Pink Floyd, and Eric Clapton. Every one of Ms. Borset's claims in prior AHRA distribution proceedings have been dismissed before the commencement of a hearing because they were patently defective. Her current claim is no different.

In addition to her claims in AHRA proceedings, in August 2005, Ms. Borset filed a civil suit in Michigan against both the Copyright Office⁵ and AARC, in an effort to compel a hearing on her baseless claims for royalties belonging to other valid claimants. This action was quickly dismissed. The Michigan court determined that it lacked jurisdiction to hear an appeal from a decision regarding AHRA proceedings, as "Congress has vested exclusive jurisdiction over such actions in the United States Court of Appeals for the District of Columbia Circuit." Borset v. CARP, 2005 U.S. Dist. LEXIS 33474 (E.D. Mich. Sept. 5, 2005). Ms. Borset subsequently attempted to compel the Michigan court to subpoena various documents and testimony regarding her claims; her petition was dismissed as moot in light of the dismissal of the case. Borset v. CARP, 2005 U.S. Dist. LEXIS 33472 (E.D. Mich. Sept. 2, 2005). While the court did not touch upon the merits of the suit in the dismissal, the commencement of the action in a Michigan court when the AHRA clearly specifies that the United States Court of Appeals for the District of Columbia Circuit has jurisdiction under 17 U.S.C. §1010(g), further exemplifies Ms. Borset's general disregard for basic rules and procedures.

Ms. Borset has never presented concrete or valid evidence that she is a featured recording artist for any of the songs for which she repeatedly has submitted claims, despite the fact that the written

⁴ See supra text accompanying note 3.

⁵ See supra text accompanying note 3; Since under the CARP system, dismissals of claims prior to the commencement of a hearing were issued by the Copyright Office, Ms. Borset sued the Copyright Office to try to force a CARP to award her royalties to which she was not entitled.

rejections she received from the Copyright Office⁶ clearly explained the AHRA process and the defects in her claims. See In the Matter of Distribution of DART Sound Recordings Fund/Featured Artists Subfund Royalties for 2002, Docket No. 2003-3 CARP DD 2002; see also Order of Dismissal, Docket No. 2004-4 CARP DD 2003.

In light of previous Copyright Office dismissals of her claims,⁷ Ms. Borset must know that there is no basis for her claim, yet she continues to submit the same types of claims year after year. Ms. Borset's flagrant disregard for the regulatory process mandates that her claim be quickly dismissed as patently deficient and that reasonable fines be levied against her as provided under 37 C.F.R. § 360.22(b)(7) and 18 U.S.C. § 1001 et sub.

ARGUMENT

I. IT IS WITHIN THE AUTHORITY OF THE COPYRIGHT ROYALTY JUDGES TO REVIEW AND REJECT ROYALTY CLAIMS

In the interest of administrative efficiency, prior to convening a formal hearing, the CRJs are mandated to ascertain whether and to what extent a controversy exists concerning the allocation of royalties among the claimants to the particular subfunds 17 U.S.C. § 801 (b)(3)(A),(B) and §1007(b) and to accept or reject royalty claims. 17 U.S.C. §802 (f)(1)(A)(i). It is also within the province of the CRJs to "...reject royalty claims filed under . . .§ 1007 on the basis of timeliness **or the failure to establish the basis for a claim.**" 17 U.S.C. § 801(b)(4) (emphasis added). This power that is afforded to CRJs to review and reject claims such as the Borset Claim, without a hearing, is the codification of a long-standing policy. See, e.g., Final Regulations, Docket No. RM94-1A, 59 Fed. Reg. 63,025, 63,029 (1994) (demonstrating the importance of performing initial examinations of claims to determine whether the claim should be accepted or rejected *prima facie*.)

Therefore, it is within the discretion of the CRJs to assess the claims in question and determine

⁶ See supra text accompanying note 3.

⁷ Id.

whether there are grounds for dismissal prior to convening a hearing. As will be enumerated below, it is clear that the Borset Claim is both patently deficient and a fraudulent statement made to a legislative agency, and therefore must be dismissed. To convene a hearing under these circumstances would seriously undermine the goal of promoting administrative efficiency in AHRA proceedings and would encourage additional instances of such irresponsible behavior.

II. THE BORSET CLAIM MUST BE REJECTED AS PATENTLY DEFICIENT

The CRB delineates the required content of AHRA claims in section 360.22(b) of its regulations. 37 C.F.R. § 260.22(b) (2005); see also 17 U.S.C. § 1001 (2006). Specifically, an AHRA claim must include commonplace data such as full legal name of the entity claiming royalty payments, the telephone number, facsimile number, if any, full address of the claimant's place of business, as well as a statement specifying the fund and subfund against which the claim is being made. More importantly, however, claimants are required to stipulate as to how the claimant fits within the definition of an ICP specified in 17 U.S.C. § 1001(7), and to identify a sound recording or a musical work embodied in a musical recording that has been distributed or transmitted to the public during the preceding calendar year. The fact that these requirements regarding the need to establish a basis for each claim are specifically enumerated indicates that all are important elements of a claim. In order to meet these requirements, Ms. Borset must not only provide contact data and supply the titles of songs that were distributed to the public in the proceedings year but, *most importantly*, she must demonstrate that she has standing under 17 U.S.C. § 1001(7)(C). Specifically, she must identify a sound recording for which she is a featured recording artist as an example of a basis for her claim. 37 C.F.R. § 360.22(6) (2005). As is detailed below, the requirement that a claimant provide at least one example of the basis for a claim is an essential element of any claim. It is this most critical factor that the Borset Claim is lacking.

A. The Borset Claim Does Not Identify At Least One Sound Recording For Which Ms. Borset Is The Featured Recording Artist.

The Borset Claim, which was filed in February of 2006 against the Featured Recording Artists Subfund, lists Trudy Borset as the claimant and the featured recording artist for the following nine sound recordings: “Yellow Submarine”, “All You Need Is Love”, by the Beatles; “Mixed Emotions”, “Wild Horses”, “You Can’t Always Get What You Want” by the Rolling Stones; “Shine On You Crazy Diamond”, “Hey You” by Pink Floyd; and “Bell Bottom Blues” by Eric Clapton. Under the AHRA, to be an eligible ICP, Ms. Borset must identify as the basis for her claim, a sound recording on which she was the featured recording artist. 37 C.F.R. § 360.22(6) (2005).

As the Copyright Office⁸ has explained to Ms. Borset in its order dismissing her 2002 featured recording artist claim, “featured recording artist” is a term of art used in the music industry to describe the “performing group or ensemble or, if not a group or ensemble, the individual performer, *identified most prominently* in print on, or otherwise in connection with, the phonorecord actually being performed.” In the Matter of Distribution of DART Sound Recordings Fund/Featured Artists Subfund Royalties for 2002, Docket No. 2003-3 CARP DD 2002. See also, H.R. Rep. No. 102-873(I), at 18 (1992), reprinted in 1992 U.S.C.C.A.N. 3578, 3588. In most cases, there will be only one featured recording artist per phonorecord. Vocalists or soloists performing along with a group or ensemble are not considered featured recording artists unless identified in connection with the phonorecord as the primary performer. If both the vocalist or soloist and the group or ensembles are identified as one entity and with equal prominence, both the individual performer and the group qualify as the featured recording artists. Id.

This well-established definition of a featured recording artist does not support Ms. Borset’s assertion that she is the featured recording artist on the sound recordings identified in her claim.

⁸ Id.

Pursuant to this definition, the featured recording artists for the sound recordings she has provided as the basis for her claims are as follows:

Title of Sound Recording	Title of Album	Featured Recording Artist
Penny Lane	<u>Magical Mystery Tour</u> (1967); <i>also available on:</i>	The Beatles
All You Need Is Love	<u>Magical Mystery Tour</u> (1967)	The Beatles
Yellow Submarine	<u>Revolver</u> (1966)	The Beatles
Wild Horses	<u>Sticky Fingers</u> (1971)	The Rolling Stones
Mixed Emotions	<u>Steel Wheels</u> (1989)	The Rolling Stones
You Can't Always Get What you Want	<u>Let It Bleed</u> (1969)	The Rolling Stones
Shine On You Crazy Diamond	<u>Delicate Sound of Thunder</u> (1988)	Pink Floyd
Hey You	<u>The Wall</u> (1981)	Pink Floyd
Bell Bottom Blues	<u>Layla and Other Assorted Love Songs</u> (1970)	Eric Clapton

See Attachments: Attachment 1: (Borset Claim Research Beatles Recordings) from <http://www.beatles-discography.com> June 27, 2006; Attachment 2: (Borset Claim Research: Rolling Stones Recordings) <http://barnsandnobel.com>, Barns & Noble webpage sales page listing performance credits, June 30, 2006; Attachment 3: (Borset Claim Research: Pink Floyd Recordings) <http://barnsandnobel.com>, Barns & Noble webpage sales page listing performance credits, June 30, 2006; Attachment 4 (Borset Claim Research: Eric Clapton Recording) <http://barnsandnobel.com>, Barns & Noble webpage sales page listing performance credits, June 30, 2006

Despite extensive research of all marketed recordings of the above listed songs, AARC has not uncovered any evidence that Ms. Borset has been "identified most prominently in print on, or otherwise in connections with," the sound recordings she has listed in any of her claims. Consequently, Ms. Borset has failed to establish a bona fide basis for her claim against the Featured Recording Artists Subfund.

B. Failure to Identify at Least One Sound Recording that Establishes a Basis For a Bona Fide Claim is an Incurable Defect That Mandates the Dismissal of the Borset Claim

The AHRA plainly states that Featured Recording Artists Subfund royalties for a particular year can only be distributed to ICPs that qualify as featured recording artists who have performed on sound recordings that have been distributed during the royalty year, or to associations or other organizations that represent featured recording artists. 17 U.S.C. § 1001 (7)(C), (D) (2006). Thus, the deficiencies in the Borset Claim are fatal. In similar royalty distribution proceedings, the importance of requiring that claimants to cable royalty funds provide a basis for their claims has been recognized:

To support such a claim, each claimant may reasonably be asked to identify at least one secondary transmission of his or her work (basis for a cable claim), thus permitting the Copyright Office to screen the claims and dismiss any claimants who are clearly not eligible for royalty fees . . . Eliminating the requirement that the claim identify at least one instance of such qualifying retransmission would effectively *eviscerate* the claim requirement itself. Final Regulations, 59 Fed. Reg. at 63,027-29 (1994) (emphasis added).

Cable and AHRA royalty proceedings are quite similar in that they both involve the allocation of a certain type of royalties among claimants. Therefore, this determination should be applied with equal force by the CRB in AHRA royalty proceedings.⁹

Requiring that every claim include evidence indicating that the basis upon which it is made is valid also supports the important requirement and often stated goal of settlement. 37 C.F.R. § 251.45(a) (1994); Ascertainment of Controversy for the Distribution of the 1999, 2000 and 2001 Digital Audio Recording Royalty Funds, 67 Fed. Reg. 46,698 (2002). Settlement negotiation is not feasible unless all eligible claimants are aware of the existence of other *valid* and possibly competing claimants, in order to engage in discussions that will facilitate the distribution of the relevant royalty funds. To expect eligible claimants to expend valuable time and resources negotiating settlements with

⁹ See supra text accompanying note 3.

claimants that are later exposed as ineligible is impractical and unrealistic.

An equally troubling consequence of not requiring a clearly stated and bona fide basis for ICP standing in a proceeding is the possibility that eligible claimants might unknowingly agree to share royalties with claimants that are *not* valid ICPs. Such payments would contradict the statutory requirement that only ICPs receive any share of the AHRA royalties. 17 U.S.C. § 1006(a) (1992). Absent a continued requirement that claims include at least one example of the basis upon which they are made, the motivation for bona fide claimants to expend valuable resources negotiating with other claimants will be reduced, and claimants may make very little, if any, effort to negotiate settlement. Instead of relying on the more efficient settlement process, bona fide claimants might be more likely to seek a hearing in order to ensure that all claimants are genuine, and that they are not negotiating away a portion of their royalties to a claimant that does not hold valid ICP standing. This outcome would clearly be detrimental to administrative efficiency, increasing the workload of the CRJs and wasting the CRB's resources.

The present facts provide a perfect example of the importance of not permitting an ineligible claimant to frustrate and unduly delay a proceeding. To permit an ineligible claimant to undermine the good-faith negotiations between genuine ICPs by forcing the CRJs to convene a hearing and delay the distribution of royalty funds to claimants who have earned them would be administratively inefficient and unfair. The Borset Claim must be dismissed as patently deficient because it fails to include a basis as required under 17 U.S.C. § 1001(7)(C). Consequently, Ms. Borset is not an eligible claimant.

III. THE BORSET CLAIM IS A MATERIALLY FALSE STATEMENT SUBJECT TO THE PUNITIVE PROVISIONS OF 18 U.S.C. § 1001

Despite having every one of her AHRA claims over the past four years dismissed, Ms. Borset continues to claim royalties for sound recordings whose featured recording artists are artists other than her. Ms. Borset's baseless claims represent an abuse of the AHRA process, which on an annual basis

interfere with the timely distribution of Sound Recording Fund royalty funds.

A. Claimants Who Knowingly or Willfully Submit Materially False or Fraudulent AHRA Claims Are Subject to Penalties

Under section 360.22(b)(7), it is specifically stipulated that claimants must include, "[a] declaration of the authority to file the claim and *the veracity of the information contained in the claim* and the good faith of the person signing in providing such information. Penalties for fraud and false statements are provided in 18 U.S.C. § 1001 et seq." 37 C.F.R. § 360.22(b)(7) (2004) (emphasis added). Under 18 U.S.C. § 1001 et sub., also known as the False Statements Accountability Act, ("the Act") anyone who, in any matter within the jurisdiction of the executive, legislative or judicial branches, "knowingly and willfully" provides a statement or representation that is materially false, fictitious or fraudulent may be subject to fines or imprisonment. 18 U.S.C. §§ 1001(a)(2), (3) (2004). For matters relating specifically to the legislative branch, § 1001 applies to "... administrative matters, including a claim for payment..." 18 U.S.C. § 1001(c)(1) (2004). The purpose of the Act is to provide "... a means of punishing those who willfully mislead the executive, legislative and judicial branches..." 142 Cong. Rec. H11137 (daily ed. Sept. 25, 1996)(statement of Rep. McCollum.) The functions of the Library of Congress, of which the CRJs are agents and employees,¹⁰ have been explicitly recognized as part of the legislative branch, *e.g.* U.S. v. Brooks 945 F. Supp. 830 (US Dist. Ct. E.D. PA 1996)¹¹, and it is clear that application for royalties under AHRA proceedings are administrative matters concerning claims for payment. Thus, Ms. Borset's claims clearly fall within the intended scope of the Act.

Finally, the statements made by Ms. Borset are directly material to the claims. There is widespread judicial consensus that under the Act the intended definition of "materiality" of a fact in a

¹⁰ The CRJs are appointed by the Librarian of Congress after consultation with the Register of Copyrights, and, as such, are agents and employees of the Library of Congress. 17 U.S.C. § 801(a) (2006).

¹¹ "The Copyright Office is a part of the Library of Congress.... The Library of Congress is a part of the Congress, and therefore is part of the legislative branch of government." Brooks, 945 F. Supp. at 833.

statement is one that has or would have a tendency to influence a government department or agency in the performance of its functions. *See: US v. Cisneros*, 169 F.3d 763 (D.C. Cir. 1999). The required showing "...is a fairly low bar for the government to meet in a prosecution for the willful making of materially false statements in any matter within the jurisdiction of the executive, legislative, or judicial branch of the government of the United States..." *U.S. v. White*, 270 F.3d 356, 365 (6th Cir. 2001). It is not necessary to demonstrate that the agency was actually influenced by or otherwise relied upon the relevant statement; it is sufficient to show that a statement was made with the intent to cause influence. Id.

Thus, Ms. Borset's assertions that she is a featured recording artist entitled to royalties from the Featured Recording Artists Subfund qualifies as a materially false statement made to a legislative agency for the purposes of eliciting payment. As such, Ms. Borset is subject to fines or imprisonment for up to 5 years under 18 U.S.C. §1001, if it can be demonstrated that she knowingly and willfully submitted a false claim, in that she was aware that the statements were false when submitting the claim.

B. Previous Rejections Place Ms. Borset On Notice That The Claims She Has Made Are False

In dismissing previous claims, the Copyright Office¹² has provided Ms. Borset with ample information that should have put her on notice that the many claims she has filed over the years are not valid. Ms. Borset's 2002 claim as a featured recording artist was dismissed due to her failure to respond to AARC's motion to dismiss. In that instance, as here, Borset claimed to be the featured recording artist for songs on which the featured recording artists are well-known other performers. The order of dismissal issued by the Copyright Office and sent to Ms. Borset specifically stated "... we can clarify who, in general, fits the definition of a 'featured performing artist' within the meaning of the

¹² See supra text accompanying note 3.

Copyright Act. First, the statute makes it quite clear that **mere performance** on a work is not the test... Second... the legislative history makes clear that when Congress used the term, 'featured recording artist,' it was referring to the group, ensemble or individual that is identified as the primary performer of the work." In the Matter of Distribution of DART Sound Recordings Fund/Featured Artists Subfund Royalties for 2002, Docket No. 2003-3 CARP DD 2002. The Copyright Office further added "[b]ald assertions [of eligibility] are not enough to force the matter to a CARP hearing when another party raises a legal challenge to the sufficiency of the claim." Id.

In Ms. Borset's most recent dismissal from AHRA proceedings, in 2005, the Copyright Office reiterated that "[b]ald assertions about rights that may have been passed on to an individual years ago based upon loosely held affiliations and associations is not adequate to force the matter to a CARP hearing when another party raises a legal challenge to the sufficiency of the claim.", and further opined that "... the Office finds the basis for Ms. Borset's contention ... to be tenuous at best." Order of Dismissal, Docket No. 2004-4 CARP DD 2003.

The statements made by the Copyright Office in its many communications with Ms. Borset are relevant to the present motion, as in her current claim Ms. Borset again represented herself to be a "vocalist" in the sound recordings she has listed, a role which the Copyright Office has already informed her would be insufficient to establish a basis for a featured recording artist claim. Based upon the ample information provided by the Copyright Office in its previous decisions and communications, it must be assumed that Ms. Borset understands that bald assertions of entitlement and vague and unsubstantiated claims of participation in the writing and performance of "Penny Lane," "All You Need is Love," "Yellow Submarine," "Wild Horses," "Mixed Emotions," "You Can't Always get What You Want," "Shine on You Crazy Diamond," "Hey You," and "Bell Bottom Blues" are not sufficient to establish Ms. Borset as a featured recording artist. As she has knowingly and purposefully

continued to submit such vague and baseless claims even after she has been repeatedly advised as to what constitutes a valid claim, her claim submission constitutes a knowing and willful submission of false information that is material to the basis of the claim submitted to a legislative administrative board for the purpose of receiving payment. Therefore, imposing reasonable fines on Ms. Borset is warranted under the Act.

C. The Use of "Lisa Fisher" As An Alias For Which Ms. Borset Holds No Clear Legal Entitlement Is A Further Violation Of The False Statements Accountability Act

In addition to claiming that she is a featured recording artist or "vocalist" for songs for which she is clearly not the featured recording artist under the AHRA, Ms. Borset frequently asserts in her communications with the Copyright Office, the CRB and AARC to be one "Lisa Fisher." Ms. Borset has signed several amendments to claims and other communications as "Trudy Borset, aka Lisa Fisher." see: Attachment 5 (Borset Responses to AARC Motions for Dismissal for 2004 and 2006). However, she has not produced any information or data that would indicate that she has performed under this alias, or has otherwise been known as "Lisa Fisher," nor has AARC uncovered any such information. In fact, a back-up signer known as Lisa Fischer has worked extensively with the Rolling Stones and is credited with back-up vocals for one of the titles for which Ms. Borset is claiming royalties in her current claim. Moreover, Ms. Fischer is an AARC member and has historically been listed on AARC's claim. Ms. Fischer has never been known as "Trudy Borset." See: Attachment 6 (Romano Aff.; representative of Lisa Fischer.) The amendments and communications in which Ms. Borset has misrepresented herself as being Lisa Fisher¹⁴ are part of the AHRA process and, as such,

¹⁴ Although the correct spelling is Lisa FISCHER, her name is frequently misspelled in media releases and on the internet as Lisa FISHER; see Attachment 7 from <http://www.discogs.com/artist/lisa+fischer>, which lists credits for the above titles and notes an alias as "Lisa Fisher". See also Attached Romano Aff.

represent a knowing and willful submission of a false statement in a legislative branch proceeding that involves a claim for payment. If it can be determined that Ms. Borset intends for the use of the name "Lisa Fisher" to materially influence the CRJs, then the use of the alias would fall squarely within the scope of 18 U.S.C. § 1001.

Ms. Borset's use of the name "Lisa Fisher" as an alias is far too convenient to be coincidental. As noted above, a performer known as "Lisa Fischer" has performed extensively with the Rolling Stones, a group whose royalties Ms. Borset has regularly claimed in prior years. Lisa Fischer, who is also credited for performances as "Lisa Fischer" and "Lisa Fischer"¹⁵ has performed as a successful and widely recognized session and back-up vocalist since the late 1980's. Ms. Fischer has toured with the Rolling Stones within the past 10 years, and has performed vocals on some tracks on recent studio albums. Based upon this work, Lisa Fischer is credited as a performer on a number of recent Rolling Stones releases. However, this Ms. Fischer is an African-American woman who has also performed with, among others, Luther Vandross, B.B. King and Tina Turner. Ms. Fischer also had a successful solo career between 1991-1993. Her single "How Can I Ease the Pain" from her 1991 album "So Intense", for which she received a Grammy award for Best Rhythm and Blues Performance Female and a Soul Train award, reached the #1 rank on the U.S. R&B Charts. See Attachment 8 (biography of Lisa Fischer; http://www.wikipedia.org/wiki/Lisa_Fischer)

"Lisa Fischer" is specifically listed as a back-up vocalist on one of the three Rolling Stones titles listed by Ms. Borset as a basis for her claim. Ms. Fischer is credited as providing back-up vocals for the song "Mixed Emotions" on the "Steel Wheels," "Jump Back (The Best of the Rolling Stones, 1971-1993)" and "Forty Licks (Special Limited Edition Box CD Box Set)" albums. See: Attachment 9. According to Ms. Fischer's representatives, she has not individually submitted any claims to AHRA

¹⁵ See supra text accompanying note 11.

proceedings for the current claim year, as she is included in AARC's claim. Nor has Ms. Fischer ever used or been known by the name "Trudy Ann Borset" or "Trudy Borset." See: Attachment 6, (Romano Aff. representative of Lisa Fischer.) It is clear that, after years of dismissals, Ms. Borset has added the alias "Lisa Fisher," the name of an established vocalist who has been performing as a back-up and session vocalist for many years in an attempt to bolster her fatally flawed claim.

Ms. Borset's use of a name for which she holds no legal claim falls within the scope of the Act, as it is apparent that she is utilizing the name of a known artist who has worked with one of the groups Ms. Borset regularly lists in her claims in order to lend credibility to her baseless claims. Clearly, Ms. Borset should know that she has not performed under the name Lisa Fisher, nor is she legally authorized to use that name to submit official documents to a Federal Government entity. Since there is no evidence that Ms. Borset is legally entitled to use the name "Lisa Fisher" on an official document, her use of the name in documents related to her claim for royalties constitutes the submission of documents containing false or fraudulent information under the Act, which calls for the imposition of reasonable fines under 18 U.S.C. § 1001.

CONCLUSION

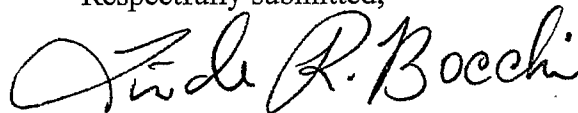
Accordingly, AARC respectfully requests that the Borset Claim be dismissed as patently deficient on grounds that: (1) the Borset Claim does not identify at least one sound recording for which the claimant, Ms. Borset, is the featured recording artist and (2) under well-established royalty distribution standards¹⁷ failure to identify at least one sound recording that establishes a basis for the claims is an incurable defect.

Additionally, Ms. Borset's repeated and willful submission of baseless claims falsely asserting rights to royalties to which she is not entitled, and her illegal use of a name belonging to another artist

¹⁷ See supra text accompanying note 3.

in her communications with the CRB, Copyright Office and AARC, in an attempt lend credence to her invalid claim, constitute materially false or fraudulent statements knowingly and willfully made to a legislative administrative board for the purposes of receiving payment. As such, Ms. Borset's actions fall within the scope and intended purpose of the False Statements Accountability Act. Accordingly, AARC also respectfully requests that reasonable fines be levied against Ms. Borset under 18 U.S.C. § 1001 et seq., as provided for under 37 C.F.R § 360.22(b) (7).

Respectfully submitted,

A handwritten signature in black ink, reading "Linda R. Bocchi". The signature is fluid and cursive, with the first name "Linda" and last name "Bocchi" clearly legible.

Linda R. Bocchi, Esq.
Executive Director
Alliance of Artists and Recording Companies
700 N. Fairfax Street
Suite 601
Alexandria, VA 22314
(703) 535-8101 (phone)
(703) 535-8105 (facsimile)

June 30, 2006

MOTION OF THE ALLIANCE OF ARTISTS AND
RECORDING COMPANIES TO DISMISS FEATURED
RECORDING ARTISTS SUBFUND CLAIM
ATTACHMENT 1

All You Need Is Love

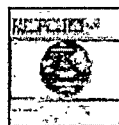
(Lennon/ McCartney)

Recorded: 14th, 19th, 23rd, 24th, 25th, 26th June 1967. Location:

Olympic Sound Studios and Abbey Road 1 and 3

Producer: George Martin. Engineers: Eddie Kramer and Geoff Emerick

Musicians: John Lennon - lead vocal, harpsichord, banjo; Paul McCartney - harmony vocal, string bass played with a bow, bass guitar; George Harrison - harmony vocal, violin, guitar; Ringo Starr - drums; George Martin - piano; Sidney Sax, Patrick Halling, Eric Bowle and Jack Holmes - violins; Rex Morris and Don Honeywill - tenor saxes; Stanley Woods and David Mason - trumpets; Evan Watkins and Harry Spain - trombones; Jack Emblow - accordion; Jane Asher, Eric Clapton, Hunter Davies, Marianne Faithfull, Patti Harrison, Mick Jagger, Gary Leeds, Mike McCartney, Keith Moon, Graham Nash, Keith Richards and numerous others - chorus



First released in the UK: All You Need Is Love single (7th July 1967)

First released in the US: All You Need Is Love single (17th July 1967)

This song has also been recorded by: Echo and the Bunnymen (1984); Tom Jones (1992) and Chris Quinten (Brian Tilsley in Coronation Street!)

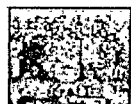
Penny Lane

(Lennon/McCartney)

Recorded: 29th, 30th December 1966 and 4th, 5th, 6th, 9th, 10th, 12th, 17th January 1967. Location: Abbey Road 2 and 3

Producer: George Martin. Engineer: Geoff Emerick

Musicians: Paul McCartney - lead vocal, pianos, bass guitar, harmonium, tambourine; John Lennon - backing vocal, pianos, guitar, congas; George Harrison - backing vocal, guitar; Ringo Starr - drums, hand bell; George Martin - piano; Ray Swinfield, P. Goody, Manny Winters and Dennis Walton - flutes, piccolos; David Mason, Leon Calvert, Freddy Clayton, Bert Courtney and Duncan Campbell - trumpets, flugelhorn; Dick Morgan and Mike Winfield - oboes, cor anglais; Frank Clarke - double-bass



First released in the UK: Double A-side with Strawberry Fields Forever (17th February 1967)

First released in the US: Double A-side with Strawberry Fields Forever (13th February 1967)

This song has also been recorded by: Bugs Bunny and the Tasmanian Devil (cartoon characters)

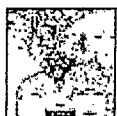
Yellow Submarine

(Lennon/McCartney)

Recorded: 26th May and 1st June 1966. Location: Abbey Road 2 and 3

Producer: George Martin. Engineer: Geoff Emerick

Musicians: Ringo Starr - lead vocal, drums; Paul McCartney - backing vocal, acoustic guitar, shouting; John Lennon - backing vocal, acoustic guitar, shouting; George Harrison - backing vocal, tambourine; Mal Evans - bass drum; Mal Evans, Nell Aspinall, George Martin, Geoff Emerick, Patti Harrison, Brian Jones, Marianne Faithfull and Alf Bicknell - chorus in the fadeout



First released in the UK: Revolver album (5th August 1966)

First released in the US: Revolver album (8th August 1966)

This song has also been recorded by: Derek Enright MP (sung in Latin); Pinky and Perky (cartoon characters) and Sally Whittaker (Sally Webster in Coronation Street!)

MOTION OF THE ALLIANCE OF ARTISTS AND
RECORDING COMPANIES TO DISMISS FEATURED
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ATTACHMENT 2

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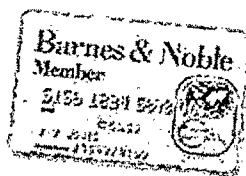


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The Rolling Stones



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Release Date: 7/26/1994

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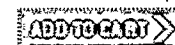
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- [Let It Bleed \(Remastered\)](#) The Rolling Stones
- [Who's Next](#) The Who
- [Revolver \[UK\]](#) The Beatles
- [Abbey Road](#) The Beatles

ALBUM DETAILS:

Release Date: Jul 26 1994

Original Release Date: 1971

Total Running time: 46:06

Label: VIRGIN RECORDS

Catalog No.: 39525

UPC: 724383952526

ABOUT THE ALBUM

Sticky Fingers

TRACK LIST

Click on or link to hear an audio clip. To listen to samples you'll need a [Windows Media Player](#).

1. [Brown Sugar](#) 3:49

2. [Sway](#) 3:52

ABOUT THE ALBUM

- [Reviews](#)
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- [Album Credits](#)

3.  Wild Horses 5:44
4.  Can't You Hear Me Knocking 7:15
5.  You Gotta Move 2:34
6.  Bitch 3:37
7.  I Got the Blues 3:54
8.  Sister Morphine 5:34
9.  Dead Flowers 4:05
10.  Moonlight Mile 5:56

Total Running time: 46:06

REVIEWS

All Music Guide

Pieced together from outtakes and much-labored-over songs, *Sticky Fingers* manages to have a loose, ramshackle ambience that belies both its origins and the dark undercurrents of the songs. It's a weary, drug-laden album -- well over half the songs explicitly mention drug use, while the others merely allude to it -- that never fades away, but it barely keeps afloat. Apart from the classic opener, "Brown Sugar" (a gleeful tune about slavery, interracial sex, and lost virginity, not necessarily in that order), the long workout "Can't You Hear Me Knocking" and the mean-spirited "Bitch," *Sticky Fingers* is a slow, bluesy affair, with a few country touches thrown in for good measure. The laid-back tone of the album gives ample room for new lead guitarist Mick Taylor to stretch out, particularly on the extended coda of "Can't You Hear Me Knocking." But the key to the album isn't the instrumental interplay -- although that is terrific -- it's the utter weariness of the songs. "Wild Horses" is their first nonironic stab at a country song, and it is a beautiful, heart-tugging masterpiece. Similarly, "I Got the Blues" is a ravished, late-night classic that ranks among their very best blues. "Sister Morphine" is a horrifying overdose tale, and "Moonlight Mile," with Paul Buckmaster's grandiose strings, is a perfect closure: sad, yearning, drug-addled, and beautiful. With its offhand mixture of decadence, roots music, and outright malevolence, *Sticky Fingers* set the tone for the rest of the decade for the Stones. *Stephen Thomas Erlewine*

CUSTOMER REVIEWS

Number Of Reviews: 3 Average Rating:



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porcupine, someone who likes music, August 20, 2004



Absolutely amazing

If one were to make a Stones compilation, the I'd bet a lot from *Sticky Fingers* would make the playlist. Despite *Exile on Main Street's* greatness, a lot of it's power derives from the album as a whole, and listening to it in one go (or listening to one side a piece, as each side was clearly defined) is the best way of going about it. *Sticky Fingers* is so preposterously on the money that it almost feels like a greatest hits. With the exception of the slighter 'You Gotta Move', we have nine songs here that could have been singles, and are nine of the strongest songs in the entire Stones canon. OK, maybe 'I Got the Blues' feels like one of Jagger's more disingenuous slowies, but it's still pretty. Anyway, forget that, what about the rest? Well, 'Brown Sugar'. What else can i say? Even incessant overplay can't dilute this one: it's utterly, utterly fantastic, rock you can dance to, rock that's sleazier than sleaze, with a groove that's impossible to try standing still to and a finale that's almost triumphantly boogietastic. Track 6 (check the title above, seems i can't get away with using the word without Barnes and Noble refusing to post my review!) is more sexy rock in the mould of 'Brown Sugar' and truly irresistible, 'Sway' hints at the tight but loose brilliance that would form most of *Exile on Main Street*, and it's splendidly wasted sounding. 'Wild Horses' and 'Moonlight Mile' are astonishingly effective, beautifully weary and amazing to lay back and chill too. 'Dead Flowers' is very hummable melodically gorgeous, but the two masterstrokes are the very eerie and chilling 'Sister Morphine' which has the same punch-in-the-guts impact of 'Gimme Shelter' from a few years earlier. And then there's 'Can't You Hear Me Knocking', easily the sexiest, funkiest and delirious Stones song of them all. The first half is a Keefastic grind and strut, while the second half gives way to fantastic newcomer Mick Taylor, who plays guitar with such fluid grace and bluesy brilliance. The song escalates until it reaches a sensational peak which sounds like a filthier version of *Stairway to Heaven's* ethereal solo. A superb introduction to the Stones (it was my introduction), it rocks and it rolls and then some.

Also Recommended: The Stones' 'Beggars Banquet', 'Goats Head Soup' and 'Exile on Main Street', David Bowie's 'Aladdin Sane', 'Led Zeppelin's 'II'

porcupine, someone who likes music, August 20, 2004



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Also Recommended: The Stones' 'Beggars Banquet', 'Goats Head Soup' and 'Exile on Main Street', David Bowie's 'Aladdin Sane', 'Led Zeppelin's 'II'

Nick, stones fan



One of the Stones Best

While many consider Exile On Main Street the best Stones album, I consider this the Stone's best. Mick Taylor is the best technical guitarist the Stones ever had, and Keith comes up with funky riffs to really allow Taylor to provide some good riffs and solos. This album rocks harder than most stones albums, with songs like Brown Sugar and Can't You Hear Me Knockin'. This album also has some of the Stone's best ballads, like Wild Horses, and my personal favorite the closer Moonlight Mile. Moonlight Mile is the best ballad the stones ever wrote, and definitely one of their most underrated songs. This is just a well crafted album that holds up from start to finish. Quite a bit of the material focuses on drugs, and from the cover and the drug content, the album has kind of a sleazy underground appeal that fits the Stones well.

Also Recommended: Let It Bleed, Exile On Main Street, Beggar's Banquet, Some Girls, Aftermath, Goat's Head Soup

ALBUM CREDITS

Performance Credits

<u>The Rolling Stones</u>	Primary Artist
<u>Charlie Watts</u>	Drums
<u>Rocky Dzidzornu</u>	Percussion
<u>Mick Jagger</u>	Percussion, Vocals, Guitar, Harmonica, Keyboards
<u>J. Miller</u>	Percussion
<u>Jim Miller</u>	Percussion
<u>Jimmy Miller</u>	Percussion
<u>Jack Nitzsche</u>	Percussion, Keyboards, Piano
<u>Paul Buckmaster</u>	Strings
<u>Billy Preston</u>	Vocals, Keyboards, Organ
<u>Keith Richards</u>	Vocals, Acoustic Guitar, Guitar, Keyboards
<u>Mick Taylor</u>	Vocals, Electric Guitar, Guitar
<u>Bill Wyman</u>	Vocals, Bass, Keyboards, Piano, Synthesizer

<u>Rocky Dijon</u>	Conga
<u>M. Taylor</u>	Electric Guitar, Guitar
<u>Ry Cooder</u>	Guitar, Mandolin
<u>Bobby Keys</u>	Horn, Saxophone
<u>Jim Price</u>	Horn, Piano, Trumpet
<u>Nicky Hopkins</u>	Keyboards, Piano
<u>Ian Stewart</u>	Keyboards, Piano
<u>B. Preston</u>	Organ
<u>Jim Dickinson</u>	Piano
<u>C. Watts</u>	Drums
<u>B.B. Keyes</u>	Saxophone

Technical Credits

<u>Paul Buckmaster</u>	Arranger
<u>Andy Warhol</u>	Artwork
<u>Craig Braun</u>	Cover Design
<u>Andy Johns</u>	Engineer
<u>Glyn Johns</u>	Engineer
<u>Jimmy Johnson</u>	Engineer
<u>Chris Kimsey</u>	Engineer
<u>Jimmy Miller</u>	Producer
<u>Jimmy Johnson</u>	Engineer
<u>Craigbrauninc</u>	Graphic Design, Cover Design

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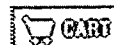
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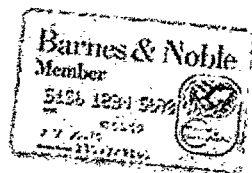


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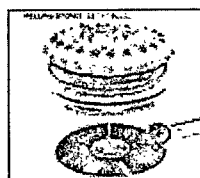
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Let It Bleed (Remastered)

The Rolling Stones



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- [Revolver \[UK\]](#) The Beatles

ALBUM DETAILS:

Release Date: Aug 27 2002

Original Release Date: 1969

Total Running time: 42:13

Label: ABKCO

Catalog No.: 719004

UPC: 18771900429

ABOUT THE ALBUM








Let It Bleed (Remastered)

TRACK LIST

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1. [Gimme Shelter](#) 4:30

2. [Love in Vain](#) 4:19

3.  Country Honk 3:07
4.  Live With Me 3:33
5.  Let It Bleed 5:27
6.  Midnight Rambler 6:52
7.  You Got the Silver 2:50
8.  Monkey Man 4:11
9.  You Can't Always Get What You Want / Madeline Bell 7:28

Total Running time: 42:13

REVIEWS

All Music Guide

Mostly recorded without Brian Jones -- who died several months before its release (although he does play on two tracks) and was replaced by Mick Taylor (who also plays on just two songs) -- this extends the rock and blues feel of Beggars Banquet into slightly harder-rocking, more demonically sexual territory. The Stones were never as consistent on album as their main rivals, the Beatles, and Let It Bleed suffers from some rather perfunctory tracks, like "Monkey Man" and a countrified remake of the classic "Honky Tonk Woman" (here titled "Country Honk"). Yet some of the songs are among their very best, especially "Gimme Shelter," with its shimmering guitar lines and apocalyptic lyrics; the harmonica-driven "Midnight Rambler"; the druggy party ambience of the title track; and the stunning "You Can't Always Get What You Want," which was the Stones' "Hey Jude" of sorts, with its epic structure, horns, philosophical lyrics, and swelling choral vocals. "You Got the Silver" (Keith Richards' first lead vocal) and Robert Johnson's "Love in Vain," by contrast, were as close to the roots of acoustic down-home blues as the Stones ever got.

[The Rolling Stones' London/ABKCO catalog was reissued in August of 2002, packaged in digipacks with restored album artwork, remastered, and released as hybrid discs that contain both CD and Super Audio CD layers. The remastering -- performed with Direct Stream Digital (DSD) encoding -- is a drastic improvement, leaping out of the speaker yet still sounding like the original albums. This is noticeable on the standard CD layer but is considerably more pronounced on the SACD layer, which is shockingly realistic in its detail and presence yet is still faithful to the original mixes; Keith Richards' revved-up acoustic guitar on "Street Fighting Man" still sends the machine into overdrive, for instance. It just sounds like he's in the room with you. Even if you've never considered yourself an audiophile, have never heard the differences between standard and gold-plated CDs, you *will* hear the difference with SACD, even on a cheap stereo system without a high-end amplifier or speakers. And you won't just hear the difference, you'll be an instant convert and wish, hope, and pray that other artists whose catalog hasn't been reissued since the early days of CD -- Bob Dylan, Bruce Springsteen, Neil Young, especially the Beatles -- are given the same treatment in the very near future. SACD and DSD are that good.] *Richie Unterberger*

CUSTOMER REVIEWS

Number Of Reviews: 5 Average Rating: ★★★★★

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John Scheidt, The music man, November 14, 2005 ★★★★★

The quintessential Rolling Stones at their best

Has to be one of the top three Stones albums of all time. Nice blues, the token country song that you get on almost every album. The lyrics and guitar are as good as it gets. Rock On

Also Recommended: The Rolling Stones "Now"

A listener, December 9, 2003 ★★★★★

The Rolling Stones: Let It Bleed

This is why I love the Stones. They mix blues with pop and sound great. My favorite songs are "Gimme Shelter," "Love in Vain" and "You Got The Silver." "Love in Vain" is a superb blues song that sounds like something Muddy Waters or Howlin' Wolf or someone like that would write. I wouldn't buy this album if I wanted to get into the Stones. For that, you probably need "Sticky Fingers" or "Exile on Main Street."

A listener (jjppir@hotmail.com), a stones fan for over 30 years ★★★★★

Stones masterpiece

Stones second best album behind Exile on Main street. Keith's guitar work is the best he's ever made.

Also Recommended: Gimme shelter, midnight rambler, love in vain, monkey man

A listener, A Music Lover ☆☆☆☆☆

'Let it Bleed'

A classic Rolling Stones Album..Yep they made albums...A must have for any true fan and music lover. The Rolling Stones are one of the best bands around, and there infulence is still being felt today.

Also Recommended: my favorite tracks are 'Love In Vain' , 'Live With Me' and 'Country Honk'

A listener ☆☆☆☆☆

Let it Bleed

This classic album is seen by many to be one of the greatest.I can see why.After the first listen I was hooked.The first song gimme shelter is one of the strongest on the album and is followed by the sad love in vain which could almost make you cry listening to Jaggers tearful vocals.The only bad track is the third.Country Honk is quite an earsore.The rest is class in a glass.Monkey man absolutely rocks, as does live with me, monkey man and the title track.The album ends with You Cant Always Get What You Want.Another classic stones track starting with build up from the choir right to the faster passed ending.A must for fans alike.

ALBUM CREDITS**Performance Credits**

<u>The Rolling Stones</u>	Primary Artist
<u>Madeline Bell</u>	Background Vocals, Vocals, Choir, Chorus
<u>Merry Clayton</u>	Background Vocals, Vocals
<u>Nanette Newman</u>	Background Vocals, Vocals, Choir, Chorus
<u>Doris Troy</u>	Background Vocals, Vocals, Choir, Chorus
<u>Charlie Watts Orchestra</u>	Drums
<u>Jimmy Miller</u>	Drums, Percussion, Tambourine
<u>Charlie Watts</u>	Drums
<u>Rocky Dijon</u>	Percussion
<u>Rocky Dzidzornu</u>	Percussion
<u>Brian Jones</u>	Percussion, Vocals, Autoharp, Guitar, Harp, Keyboards
<u>Jack Nitzsche</u>	Percussion, Keyboards
<u>Mary Clayton</u>	Vocals
<u>Mick Jagger</u>	Vocals, Guitar, Harmonica, Harp, Keyboards
<u>London Bach Choir</u>	Vocals, Choir, Chorus
<u>Keith Richards</u>	Vocals, Acoustic Guitar, Bass, Guitar, Keyboards
<u>Mick Taylor</u>	Vocals, Guitar, Slide Guitar
<u>Bill Wyman</u>	Vocals, Autoharp, Bass, Harp, Keyboards, Synthesizer, Vibraphone
<u>Byron Berline</u>	Fiddle, Violin
<u>Ry Cooder</u>	Guitar, Mandolin
<u>Bobby Keys</u>	Horn, Saxophone, Tenor Saxophone
<u>Al Kooper</u>	Horn, Keyboards, Organ, Piano
<u>Nicky Hopkins</u>	Keyboards, Organ, Piano
<u>Ian Stewart</u>	Keyboards, Piano
<u>Leon Russell</u>	Piano
<u>Jimmy Miller</u>	Percussion, Drums, Tambourine

Technical Credits

<u>Jack Nitzsche</u>	Arranger, Choir Arrangement
<u>Lenne Allik</u>	Concept
<u>Leon Russell</u>	Horn Arrangements
<u>Steve Rosenthal</u>	Archives Coordinator
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<u>Iris Keitel</u>	Repackaging Art Direction
<u>Jack Byrne</u>	Tape Archivist
<u>Mick McKenna</u>	Tape Archivist
<u>Bob Ludwig</u>	Mastering
<u>Jimmy Miller</u>	Producer
<u>Nicole Monea</u>	Design Production Assistant
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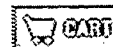
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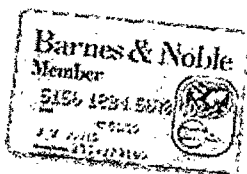


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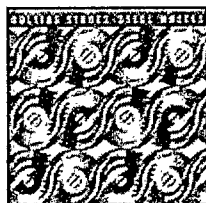
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Steel Wheels

The Rolling Stones



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- [The Complete Recordings \[Columbia\]](#) Robert "P-Nut" Johnson
- [Please Please Me](#) The Beatles

ALBUM DETAILS:

Release Date: Jul 26 1994

Original Release Date: 1989

Total Running time: 53:35

Label: VIRGIN RECORDS

Catalog No.: 39647

UPC: 724383964727











ABOUT THE ALBUM

Steel Wheels

TRACK LIST

Click on or link to hear an audio clip. To listen to samples you'll need a [Windows Media Player](#).

1. [Sad Sad Sad](#) 3:44
2. [Mixed Emotions](#) 4:40

3.  [Terrifying](#) 4:57
4.  [Hold on to Your Hat](#) 3:35
5.  [Hearts for Sale](#) 4:40
6.  [Blinded by Love](#) 4:45
7.  [Rock and a Hard Place](#) 5:20
8.  [Can't Be Seen](#) 4:05
9.  [Almost Hear You Sigh](#) 4:25
10.  [Continental Drift](#) 5:14
11.  [Break the Spell](#) 3:40
12.  [Slipping Away](#) 4:30

Total Running time: 53:35

REVIEWS

All Music Guide

The Stones, or more accurately the relationship between Mick and Keith, imploded shortly after Dirty Work, resulting in Mick delivering a nearly unbearably mannered, ambitious solo effort that stiffed and Keith knocking out the greatest Stones album since Tattoo You, something that satisfied the cult but wasn't a hit. Clearly, they were worth more together than they were apart, so it was time for the reunion, and that's what Steel Wheels is -- a self-styled reunion album. It often feels as if they sat down and decided exactly what their audience wanted from a Stones album, and they deliver a record that gives the people what they want, whether it's Tattoo You-styled rockers, ballads in the vein of "Fool to Cry," even a touch of old-fashioned experimentalism with "Continental Drift." Being professionals, in the business for over two and a half decades, and being a band that always favored calculation, they wear all this well, even if this lacks the vigor and menace that fuels the best singles; after all, the rocking singles ("Sad Sad Sad," "Rock and a Hard Place," "Mixed Emotions") wind up being smoked by such throwaways as "Hold on to Your Hat." Even though it's just 12 songs, the record feels a little long, largely due to its lack of surprises and unabashed calculation (the jams are slicked up so much they don't have the visceral power of the jam record, Black and Blue). Still, the Stones sound good, and Mick and Keith both get off a killer ballad apiece with "Almost Hear You Sigh" and "Slipping Away," respectively. It doesn't make for a great Stones album, but it's not bad, and it feels like a comeback -- which it was supposed to, after all. *Stephen Thomas Erlewine*

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ALBUM CREDITS

Performance Credits

<u>The Rolling Stones</u>	Primary Artist
<u>Sarah Dash</u>	Background Vocals
<u>Lisa Fisher</u>	Background Vocals
<u>Bernard Fowler</u>	Background Vocals
<u>Mick Jagger</u>	Background Vocals, Vocals, Guitar, Harmonica, Shaker
<u>Keith Richards</u>	Background Vocals, Acoustic Guitar, Classical Guitar, Guitar
<u>Ron Wood</u>	Background Vocals, Bass Guitar, Guitar
<u>Simon Clarke</u>	Brass
<u>Roddy Corimer</u>	Brass, Trumpet
<u>Kick Horns</u>	Brass, Horn
<u>Tim Sanders</u>	Brass

Paul Spong	Brass
Charlie Watts	Drums
Luis Jardim	Percussion
Bill Wyman	Bass Guitar
Matt Clifford	Clavinet, Electric Piano, Keyboards
Phil Beer	Fiddle, Mandolin
Chuck Leavell	Keyboards, Organ, Piano
Lisa Fischer	Background Vocals

Technical Credits

Christopher Marc Potter	Engineer
The Glimmer Twins	Producer
Chris Kimsey	Producer

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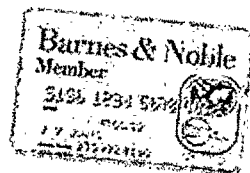


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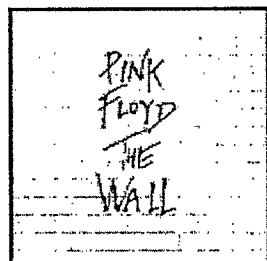
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The Wall

Pink Floyd



CD - Remastered

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Release Date: 4/25/2000

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- [Tommy](#) The Who
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ALBUM DETAILS:

Release Date: Apr 25 2000

Original Release Date: 1979

Total Running time: 1:21:12

Label: CAPITOL

Catalog No.: 31243

UPC: 724383124329

ABOUT THE ALBUM

Wall

TRACK LIST

Click on or link to hear an audio clip. To listen to samples you'll need a [Windows Media Player](#).

Disc 1

1. [In the Flesh?](#) 3:19

2.  [The Thin Ice](#) 2:29
3.  [Another Brick in the Wall, Pt. 1](#) 3:09
4.  [The Happiest Days of Our Lives](#) 1:51
5.  [Another Brick in the Wall, Pt. 2](#) 3:59
6.  [Mother](#) 5:36
7.  [Goodbye Blue Sky](#) 2:48
8.  [Empty Spaces](#) 2:08
9.  [Young Lust](#) 3:30
10.  [One of My Turns](#) 3:37
11.  [Don't Leave Me Now](#) 4:17
12.  [Another Brick in the Wall, Pt. 3](#) 1:14
13.  [Goodbye Cruel World](#) 1:17

Disc 2

1.  [Hey You](#) 4:42
2.  [Is There Anybody out There?](#) 2:40
3.  [Nobody Home](#) 3:24
4.  [Vera](#) 1:33
5.  [Bring the Boys Back Home](#) 1:27
6.  [Comfortably Numb](#) 6:24
7.  [The Show Must Go On](#) 1:35
8.  [In the Flesh](#) 4:17
9.  [Run Like Hell](#) 4:24
10.  [Waiting for the Worms](#) 3:58
11.  [Stop](#) 0:30
12.  [The Trial](#) 5:20
13.  [Outside the Wall](#) 1:44

Total Running time: 1:21:12

REVIEWS**All Music Guide**

This is [Roger Waters](#)'s two-disc meditation on the travails of a rock star, whose unhappy life causes him to build a psychological barrier between himself and the rest of the world. Contains the number one hit "Another Brick in the Wall (Part 2)" and the concert favorite "Comfortably Numb" (cowritten by [David Gilmour](#)). *William Ruhlmann*

CUSTOMER REVIEWS

Number Of Reviews: 46 Average Rating: ☆☆☆☆☆

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A reviewer, A reviewer, March 13, 2006 ☆☆☆☆☆

Floyds Best Lyrics

This album is pure maddness, and the lyrics are out of control. You have to be a guinness to write these, and thats what pink Floyd was, Watters over did him self on this one. Musically its not the best of pink Floyd but the story makes up for it. This is totally Different then the dark Side of the moon, so if you think you know them by that album your dead wrong, and This is just as much of a masterpiece its just different. The reason I say its not the best musically is because (like the White Album) some parts are totally weak, I would say about 25%. But the Guitar work on Certain songs is some of the best Ive Heard. So stop reading this review and buy your self a copy, however if your just starting with pink floyd I Would look for the Dark side of the moon or wish you were here.

Also Recommended: Pink Floyd the Dark side of the moon, Wish you were here, Animals and Meddle.

A reviewer (piano2000@verizon.net), a colloidal waster of life and limb, February 18, 2006 ☆☆☆☆☆

Ah, my favorite

The ultimate behind Dark Side. One's mental breakdown becomes ultimate dictatorship into an internal self-trial inevitably leading to his demise. Excellent premise. This album is almost flaw-free, albeit "One of My Turns". The third most successful album of all time, over 26,000,000 copies. Wow. All hail The Wall.

Also Recommended: The works-without Piper and Clouds

A reviewer, A reviewer, December 17, 2005 ☆☆☆☆☆

Decent Album

The Wall is one of the most famous albums that Pink Floyd has made, but it's definitely not the best. 50% of it is just filler, and then 25% of the regular songs aren't that great. It does have it's moments though. Comfortably Numb has an amazing guitar solo, Hey You is my favorite song on the album, Mother is a nice acoustic song, and In the Flesh? has a sweet beat. If you're new to Pink Floyd, stay away from this album. This was the first album by PF I bought, and I thought that THIS was good. Go get Animals or Wish You Were Instead...but if you're big on Pink Floyd and don't have this (which is very unlikely), go get it.

Also Recommended: King Crimson - In The Court Of The Crimson King, Red, Discipline, Larks' Tongue in Aspic. Pink Floyd - Animals, WYWH, DSotM, Meddle, Obscured by Clouds. Led Zeppelin - III. The Who - Quadrophenia. The Beatles - Abbey Road.

Sage, A reviewer, September 10, 2005 ☆☆☆☆☆

awesome cd

my dad first got me into pink floyd and bought me this cd when he found out i like them so much just as he does...amazing cd that is great to listen to!

A reviewer, A reviewer, May 25, 2005 ☆☆☆☆☆

good, but not great

i think The Wall is an extremely good, well-made album. The tone and feel to it is disapointing thought. The Wall doesn't flow smoothly or with ease. in fact, at times it is quite "loud" and outspoken, but not in a bad way, i love loud music. I think it is possibly the most overrated album ever. very enjoyable... ps- this album led me 2 the finding of my girlfriend

Also Recommended: pink floyd

ALBUM CREDITS

Performance Credits

<u>Pink Floyd</u>	Primary Artist
<u>Joe Chemay</u>	Background Vocals
<u>Stan Farber</u>	Background Vocals
<u>James Haas</u>	Background Vocals
<u>Jim Haas</u>	Background Vocals
<u>Jim Hass</u>	Background Vocals
<u>Islington Green School</u>	Background Vocals, Vocals
<u>Bruce Johnston</u>	Background Vocals
<u>John Joyce</u>	Background Vocals
<u>Jon Joyce</u>	Background Vocals
<u>Toni Tennille</u>	Background Vocals

Nick Mason	Drums, Musician
Jeff Porcaro	Drums
David Gilmour	Musician, Vocals, Guitar
Roger Waters	Musician, Vocals, Bass, Guitar
"Philthy Animal" Taylor	Sounds
Rick Wright	Vocals, Keyboards

Technical Credits

Bob Ezrin	Orchestral Arrangements, Producer
Michael Kamen	Orchestral Arrangements
Brian Christian	Engineer
Nick Griffiths	Engineer
James Guthrie	Engineer, Producer, Remastering
Rick Hart	Engineer
John McClure	Engineer
Ben Rodgers	Engineer
David Gilmour	Producer
Roger Waters	Producer, Sleeve Design
Gerald Scarfe	Sleeve Design
Doug Sax	Mastering
Patrice Queff	Engineer

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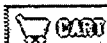
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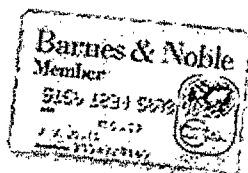


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Delicate Sound of Thunder

Pink Floyd



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ALBUM DETAILS:

Release Date: Oct 25 1990

Original Release Date: 1988

Total Running time: 49:02

Label: SONY

Catalog No.: 44484

UPC: 74644448429

ABOUT THE ALBUM

Delicate Sound of Thunder

TRACK LIST

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Disc 1

1. [Shine on You Crazy Diamond](#) 11:53

2.  Learning to Fly 5:27
3.  Yet Another Movie 6:21
4.  Round and Around 0:33
5.  Sorrow 9:28
6.  The Dogs of War 7:18
7.  On the Turning Away 7:58

Disc 2

1.  One of These Days 6:15
2.  Time 5:16
3.  Wish You Were Here 4:49
4.  Us and Them 7:22
5.  Money 9:52
6.  Another Brick in the Wall, Pt. 2 5:28
7.  Comfortably Numb 8:56
8.  Run Like Hell 7:12

Total Running time: 49:02

REVIEWS**All Music Guide**

This is a 100-minute video of a concert given during the 1989 tour by the edition of Pink Floyd sans Roger Waters. It's an extravaganza, to be sure, but somewhat hollow, and the material David Gilmour has worked up for the band doesn't match Waters' compositions. *William Ruhlmann*

CUSTOMER REVIEWS

Number Of Reviews: 5 Average Rating: ★★★★★

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Eric C, music lover, June 2, 2006 ★★★★★

What's better than Floyd? Floyd live!!

This is one of the best Floyd records ever. It truly captures what a great band can do when not bound by the constraints of the studio. Take great tracks like Comfortably Numb and On the Turning Away and playing live just makes them better. In fact, the solo from On the Turning Away is one of the best I have ever heard. The version on this record is ten times better than on Momentary Lapse of Reason.

Also Recommended: Animals, The Wall

A reviewer, A reviewer, November 19, 2005 ★★★★★

Aewsome. Their best live recording

This album is by far their best live recording, and I can't believe how underrated it is. David Gilmour's guitar playing is top-notch, (this version of Comfortably Numb is by far their best). Sorrow is also great. One Of These Days has great lap-steel playing and Nick Mason's drums sound really good. I like the atmosphere in this album a little better than Pulse (which is also a great album)

Also Recommended: Meddle, Pulse, Wish You Were Here, Ummagumma (anything except for Piper At The Gates Of Dawn)

andrew brady, i am a huge pink floyd fan ★★★★★

the BEST live pink floyd album ever

pink floyd by far has the best live performances.this one tops them all.the album is very clean sounding (as well as pulse and the wall live).if you could only afford one live album,choose this one.

Also Recommended: pulse and the wall live

Syd Barrett, still shining. ☆☆☆☆☆

Who needs Roger Waters?

The guitar solo from Comfortably Numb is worth the price itself. Other highlights are Shine On You Crazy Diamond, Wish You Were Here and Us and Them. If you are interested in buying a live Floyd CD, this is much better than Pulse which also rates very highly.

Also Recommended: Wish You Were Here, Animals, What God Wants(Roger Waters)

Katie Eileen Green ☆☆☆☆☆

Fantastic--definative Floyd!

If you were lucky enough to see the concert, (still airs on cable arts & PBS--have that vcr ready!) This is one concert you will watch (VHS) and listen to again and again. BUY this cd--It's pure Floyd genius and well worth raving about.

Also Recommended: Division Bell cd is also great. I highly recommend that one as well.

ALBUM CREDITS

Performance Credits

<u>Pink Floyd</u>	Primary Artist
<u>Durqa McBroom</u>	Background Vocals
<u>Margaret Taylor</u>	Background Vocals
<u>Guy Pratt</u>	Bass, Vocals
<u>Nick Mason</u>	Drums
<u>David Gilmour</u>	Guitar, Vocals
<u>Tim Renwick</u>	Guitar, Vocals
<u>Jon Carin</u>	Keyboards, Vocals
<u>Rick Wright</u>	Keyboards, Vocals
<u>Gary Wallis</u>	Percussion
<u>Scott Page</u>	Saxophone

Technical Credits

<u>Storm Thorgerson</u>	Art Direction, Artwork, Cover Design
<u>Jon Crossland</u>	Artwork, Graphic Design
<u>John F. McGill</u>	Artwork, Graphic Design
<u>Robert Hrycyna</u>	Contributor
<u>Keith Smith</u>	Contributor
<u>David Hewitt</u>	Engineer
<u>Nexus</u>	Graphic Design
<u>David Gilmour</u>	Producer
<u>Colin Chambers</u>	Artwork, Cover Design

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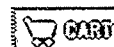
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MOTION OF THE ALLIANCE OF ARTISTS AND
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ATTACHMENT 4

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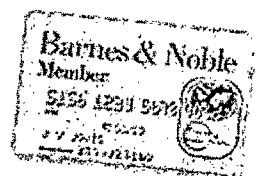


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24 Nights

Eric Clapton



Format: **CD**

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Release Date: 10/8/1991

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- [Behind the Sun](#) Eric Clapton
- [Bursting Out: Jethro Tull Live \[Bonus Tracks\]](#) Jethro Tull
- [Last Time Around](#) Buffalo Springfield

ALBUM DETAILS:

Release Date: Oct 8 1991

Total Running time: 51:44

Label: REPRISE / WEA

Catalog No.: 26420

UPC: 75992642026

ABOUT THE ALBUM

24 Nights

TRACK LIST

Click on or link to hear an audio clip. To listen to samples you'll need a [Windows Media Player](#).

Disc 1

1. [Badge](#) 6:50
2. [Running On Faith](#) 6:49

3.  White Room 6:10
4.  Sunshine Of Your Love 9:10
5.  Watch Yourself 5:39
6.  Have You Ever Loved A Woman 6:52
7.  Worried Life Blues 5:27
8.  Hoodoo Man 5:40

Disc 2

1.  Pretending 7:08
2.  Bad Love 6:24
3.  Old Love 13:01
4.  Wonderful Tonight 9:10
5.  Bell Bottom Blues 6:38
6.  Hard Times 3:45
7.  Edge Of Darkness 6:29

Total Running time: 51:44**REVIEWS****All Music Guide**

Eric Clapton, who had not released a live album since 1980, had several good reasons to release one in the early '90s. For one thing, his spare backup band of keyboardist Greg Phillinganes, bassist Nathan East, and drummer Steve Ferrone, was his best live unit ever, and its powerful live versions of Cream classics like "White Room" and "Sunshine of Your Love" deserved to be documented. For another, since 1987, Clapton had been playing an annual series of concerts at the Royal Albert Hall in London, putting together various special shows -- blues nights, orchestral nights, etc. *24 Nights*, a double album, was culled from two years of such shows, 1990 and 1991, and it demonstrated the breadth of Clapton's work, from his hot regular band to assemblages of bluesmen like Buddy Guy and Robert Cray to examples of his soundtrack work with an orchestra led by Michael Kamen. The result was an album that came across as a lavishly constructed retrospective and a testament to Clapton's musical stature. But it made little impact upon release (though it quickly went gold), perhaps because events overcame it -- three months later, Clapton's elegy for his baby son, "Tears In Heaven," was all over the radio, and a few months after that he was redefining himself on MTV Unplugged -- a live show as austere as *24 Nights* was grand. Still, it would be hard to find a more thorough demonstration of Clapton's abilities than the one presented here. *William Ruhlmann*

CUSTOMER REVIEWS

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Bill, a book nut, music loving, freak, May 24, 2005 ☆☆☆☆☆

A true master at work

I've enjoyed this album since I first purchased it back in 1991. Not a true Clapton fan at the time I was quickly won over by the range demonstrated on this album. Clapton shows off his talent in every format on this album. It's rare to find a musician sharing his enjoyment of what he does through such a broad spectrum of sounds. There is not a cut on this album that get's skipped while it's in the CD player. My personal favorite is Bad Love, which is truly an inspired performance by the band. Just gutsy and rolling.

ALBUM CREDITS**Performance Credits**Eric Clapton

Primary Artist, Vocals, Guitar

<u>Michael Kamen</u>	Conductor
<u>Katie Kissoon</u>	Background Vocals
<u>Tessa Niles</u>	Background Vocals
<u>Steve Ferrone</u>	Drums
<u>Jamie Oldaker</u>	Drums
<u>Nathan East</u>	Vocals, Bass Guitar
<u>Johnnie Johnson</u>	Vocals, Piano
<u>Greg Phillinganes</u>	Vocals, Keyboards
<u>Richard Cousins</u>	Bass Guitar
<u>Joey Spampinato</u>	Bass Guitar
<u>National Philharmonic Orchestra</u>	Ensemble
<u>Robert Cray</u>	Guitar
<u>Buddy Guy</u>	Guitar
<u>Phil Palmer</u>	Guitar
<u>Jimmie Vaughan</u>	Guitar
<u>Jerry Portnov</u>	Harmonica
<u>Alan Clark</u>	Keyboards
<u>Chuck Leavell</u>	Keyboards
<u>Ed Shearmur</u>	Keyboards
<u>Phil Collins</u>	Tambourine

Technical Credits

<u>Wherefore Art?</u>	Art Direction
<u>Peter Blake</u>	Artwork
<u>Ray Cooper</u>	Contributor
<u>Derek Taylor</u>	Liner Notes
<u>Russ Titelman</u>	Producer

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MOTION OF THE ALLIANCE OF ARTISTS AND
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ATTACHMENT 5

September 15, 2004
20892 W Glen Haven Circle
Northville, MI 48167

Copyright Office
Library of Congress
CARP
PO Box 70977
Southwest Station
Washington, DC 20024

Alliance of Artists and Recording Companies (AARC)
1330 Connecticut Avenue, NW
Suite 300
Washington, DC 20036

Answer to AARC's amendment to their motion to dismiss my claim for royalties from the Sound Recordings Fund, Copyright Owners Docket No 2004-4 CARP DD 2003 July 9, 2004

Regarding the motion before the Copyright Office filed on July 7, 2004, by AARC I am hereby requesting that in the matter of my claim for copyright royalties, outlined below, that this answer be admitted into the proceeding, and that the following issues be considered.

Sound Recordings Fund: Copyright Owners Subfund filed 2/24/04.

The Beatles 1 pre-existing musical works re-released under this title including but not limited to "Penny Lane," "All You Need is Love," "Love Me Do," "Paperback Writer," and "Yellow Submarine." These musical works were produced under the registered trademark Apple Corps Ltd.

Forty Licks pre-existing musical works re-released under this title including but not limited to "Wild Horses," "You Can't Always Get What You Want," and "Mixed Emotions."

An offer of \$200 was made to me on The Beatles 1 claim contingent upon an agreement to keep this settlement confidential, and not to admit this settlement into any other proceeding. I refused this offer made to me by mail on May 6, 2004. I notified the CARP by mail on May 16, 2004 of the dispute in this matter.

Please consider examining public records as they were originally filed with the Copyright Office in the determination of my claim. Licenses for sound recordings should also be examined as they were originally filed, not the transfers of licenses currently held by, for example ABKCO. I am concerned that certain sound recordings, for example the Rolling Stones "Forty Licks" that the licenses for the original sound recordings have been transferred. For example, the song "Mixed Emotions" was originally released on Steel Wheels and therefore the copyright registrations filed with the Copyright Office as well as applicable trademark registrations.


Steel Wheels has its own registered trademark Rolling Stones Steel Wheels Reg. No. 1,740,253 Registered Dec. 15, 1992 at Musidor B.V. (Netherlands Corporation) Herengracht 566, 1017 Ch Amsterdam, Netherlands, Assignee of Promotour U.S. Inc (Delaware Corporation) Los Angeles, CA 90069 for Entertainment Services. Owner of U.S. Reg. Nos. 1,071,347, 1,450,888 and others. Serial No. 73-827,616, filed 9-25-1989.

Elektra also known as Elektra/Asylum Records, Inc., also known as Elektra/Asylum/Nonesuch is registered

with the U.S. Patent and Trademark Office no. 709,958 Registered Jan 17, 1961 Ser. No. 90,833 filed Feb 12, 1960 for The Elektra Corporation 116 W. 14th St. New York, NY for phonograph records pre-recorded tapes and song booklets. Elektra/Asylum Records Inc. has a part of the release of "Steel Wheels," and therefore "Mixed Emotions."

It is my understanding that I am listed as an owner of the registered trademark, the "Rolling Stones," and that this ownership establishes recording rights and well as entitlements to royalties. I also want to point out that I did file electronically as a copyright owner for the 2002 distribution fund on the Rolling Stones.

In my research of the public file at the U.S. Patent and Trademark Office, Library of Congress, Washington D.C. I was unable to find other trademarks we registered, (we being me and Michael Aegeus) filed by him for me with my unlimited power of attorney or representatives of him as he chose. I was a child at the time but my lyrics, and musical compositions were used for these musical works and the proceeds thereof were reinvested. Such trademarks registered by him or by those representing him and me include Apple Corps Ltd, The Rolling Stones, and The Eagles. I believe they have a direct bearing on my claims for royalties for these musical works. My search was of the public file which was incomplete because of missing records. There is another registered file for which CARP has access since it is considered to be contained in the Library of Congress collections which should be complete since the public does not have direct access to it. My understanding is that it is not the responsibility of the claimant to provide, in any CARP proceeding, records which are in the Library of Congress collections and therefore already considered to be available to them. I hereby ask that these records be admitted into any CARP proceeding on the matters of my claims for royalties.

ABKCO Music & Records has provided a statement sworn by Iris W. Keitel that they currently have the exclusive right to reproduce "Wild Horses" and "You Can't Always Get What You Want" however, that right has been transferred from the original holding company and records have not been provided on those transfers. That is what I want admitted into this proceeding. I want to reiterate, that the original copyright registrations and supporting documents, including the sound recordings themselves provide important evidence that I did indeed participate in the production of these works. The trademark registrations were meant to denote ownership of those musical works. 

Virgin Records has provided an affidavit from Philip Wild stating that songs from Steel Wheels including "Mixed Emotions" and "Almost Hear You Sigh" are their exclusive right to reproduce. Those are my songs, I wrote them and I am on them and it was my agreement at the time they were produced that it would require my permission to record and distribute them. Michael Aegeus held my unlimited power of attorney to use my musical works as he chose, no one else does. He did so through various corporate entities and so none of our songs are licenses to an individual.

In response to the allegations of Linda Bocchi on behalf of AARC, that I am intending to "extort" what is not mine, or to "obstruct" what belongs to others, I firmly deny those charges. I am asking for a reasonable review of sound recordings, and public records registering those recordings with the Library of Congress. The names of the bands were registered as trademarks that the music was produced and marketed under and denote ownership of the musical works. This is not an attempt by me to receive anything that I am not entitled to, nor should it be possible to do so through a CARP proceeding. It is a request for a responsible, orderly examination of the records on these claims in a civil process in order to provide a fair determination of entitlements to royalties thereof.

Please note that the amendment filed by AARC filed July 9, 2004 was not received by me then because it was not addressed to the address I provided. Linda Bocchi's assertion that I must have received it is incorrect. My mother did indeed sign for it. However, I have specifically asked that she not be expected to participate in this discussion because she is frail and elderly and I don't expect her to forward my mail, I filed with the U.S. Postal Service to do that, nor do I want her unnecessarily disturbed by excessive phone calls or involved in this argument.

Regarding AARC's allegations that I ignored their motions with regard to the Sound Recordings Fund, Featured Artist Subfund, please refer to my letter of March 8, 2004 referencing my notice to CARP of the dispute and requesting a records search in the Library of Congress to support an evaluation of my claim. In particular, please reference the definition of featured artist referenced from the Copyright published rules quoted there and stating in part a featured artist is any artist that is on a sound recording that has been distributed. I did not plan to address that argument in the Sound Recordings Fund, Copyright Owners Subfund, but please listen to and evaluate the recordings that are named and yes, I do claim to have vocal parts on those recordings as well as musical parts and to have contributed lyrics. They are listed in part on page 6 of AARC's motion to dismiss my claim.

Lennon/McCartney was registered as a trademark and all of the musical compositions marketed under the Beatles were collected under that trademark. I do claim to have vocal parts in "All You Need is Love," "Penny Lane," and others and to have contributed lyrics to those musical works. I ask that the registered trademark Lennon/McCartney be admitted into evidence as well as Apple Corps Ltd and the Beatles.

My claim is special because these works are old and I was much younger when I wrote and collaborated on them. In fact I was a child for most of it. My work was handled by Michael Aegeus, who held my unlimited power of attorney. Together we formed Elektra/Asylum Records Inc., as well as Apple Corps Ltd with John Lennon. We registered our work and we provided documentation to the Copyright Office and the bands names were registered as trademarks with Patent and Trademark Office in Library of Congress. Those trademarks are meant to denote ownership of the musical productions they represent. Although I did not handle this myself, I was assured by Michael that it was handled on my behalf and I believe that it was. He is deceased now and I must rely on the public records and on CARP. I was disabled by head injuries at the age of twenty and lost my memory of these musical works and productions. That is why I am only now pursuing my claims for royalties. Many record companies have formed and reformed since then but the musical works that we wrote and produced have continued to be marketed and sold as well as receive national and international air play. So my point is that licenses for our work have been transferred to newly formed corporations who now handle the business end of it, such as ABKCO. They have re-released pre-existing musical works marketed under the registered trademark the Rolling Stones. They don't know me, but they also weren't there when the musical works were written and produced. The Copyright Office has records of the original registrations and with that who the recordings were licensed to for mass production. Musical works that I collaborated on are still in production, and therefore are still generating royalties and I have the right to claim my portion of those funds and that is what I am trying to do.

I don't want to be abused, or accused of any crimes. I have stated what my weakness is and it has made it impossible for me to work. I need an orderly proceeding because I am still subject to severe headaches. Unfortunately when memory returns it does not come time and date stamped and in order. While I can participate in civil process, under the laws of the United States, my memory disorder and physical weakness make it difficult for me to participate in heated arguments and I prefer to handle it in writing. I insist that the public records be researched in the determination of these claims. If Counsel in the Copyright Office believe that it is beyond the scope of their duties then I am prepared to ask the court to do so. I think it is appropriate for CARP to review the records I have indicated, and that it is well within their guidelines and mission.

I am prepared to call witnesses from the industry who have either met me or worked with me if needed, such as band members, but I really believe that the determination can be made by a responsible review of the public records of these claims. Equally importantly I want the sound recordings to be evaluated because clearly I sing on many of them and there are other unnamed musicians contributed piano, violin, and other parts. So just because only the band members pictured on, for example "Forty Licks" does not mean that they are the only contributors. I realize that also does not in any way reflect ownership of the words and music marketed under the registered trademark the "Rolling Stones." To say that an executive of ABKCO is unaware of my parts in these musical works does not in any way negate my claim to musical works that were registered thirty or more years ago to other corporations for distribution.

Again, it is not my intention to extort anything, nor is it to obstruct what other artists or record companies may be entitled to. If a reasonable effort was made to research the records on my claim, by CARP, then a responsible decision could be made fairly quickly. The Copyright Arbitration Royalty Panel was put into place for this very reason and to ask for an evaluation and a fair return on one's work is well within their mission in the Library of Congress. I am not the only artist who has not realized a gainful return on their work and has suffered because of it. If CARP determines that this is beyond the scope of their responsibility then it is my intention to pursue a hearing in federal court on the matter.

At the time that I was engaged in the musical works claimed in my 2003 Sound Recordings/Copyright Owners fund, it was my understanding that I did possess the recording rights to these musical works as well as an entitlement to royalties generated by these works. That is that I own a portion of the trademark which the musical works are produced under.

This claim is not frivolous, nor is its purpose to obstruct anyone else's right to obtain a fair return on their work. This claim is solely to obtain a fair return on musical works that I have contributed to the writing and producing of. I perceive the copyright portion of these revenues to be under public law, and specifically not under industry control.

I want to stress that I have not disregarded the procedures of the Copyright Office. I have tried hard to understand the process and have striven to keep in touch. However, I am a disabled individual on a fixed income and my resources have been stretched to the maximum in participating in this process. My ability to communicate on issues from my 2002 claim was severely and negatively impacted because my computer was bombarded and destroyed by viruses and worms that plague the internet. I have replaced it but it continues to frequently get hit by Sasser and other viruses of the internet.

I have simplified my claim considerably from my 2002 claim. The reason is that my disability and limited resources make it difficult to participate in this process. For the sake of simplifying the argument I have limited this claim to those works that I am most certain of and that I have the best recollection of how we intended to denote ownership, market and produce them. By no means are our musical works limited to the Rolling Stones or Apple Corps Ltd productions. The limitations of this claim does not mean that I have given up claiming royalties on other works that I have collaborated on the writing and producing of.

The offer made to me by AARC on May 6, 2004 on my share of Apple Corps Ltd production of "The Beatles 1" recently re-released was I think a drastic under-representation of the royalties that work generated. In addition to that I will not agree not to disclose the terms of any settlement with them into any other proceeding. I think that it is appropriate that a Copyright Arbitration Royalty Panel be formed. I realize that I will have to pay for the cost out of whatever royalties they determine that I am entitled to. I will do my best to respond in a timely manner, and to follow the regulations of the Copyright Office to the best of my ability.

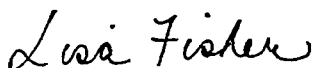
I swear that my claims are the truth and are what I recall of the creation, marketing and production of these musical works and that I contributed to the writing and producing of them.

Sincerely,

A handwritten signature in cursive script that reads "Trudy Ann Borset". The signature is written in dark ink and is positioned above the printed name.

Trudy Ann Borset

Also known as

A handwritten signature in cursive script that reads "Lisa Fisher". The signature is written in dark ink and is positioned above the printed name.

Lisa Fisher

RECEIVED

Borset, T.A.
20892 W. Glen Haven Circle
Northville, MI 48167
(248) 348-8536
borset@sbcglobal.net

JUN 10 2006

GENERAL COUNSEL
OF COPYRIGHT

Pmark 6/6/06

June 6, 2006

ORIGINAL

Abioye E. Oyewole
CRB Program Specialist
Copyright Royalty Board
Library of Congress
PO Box 70977
Southwest Station
Washington, DC 20024-0977

AMENDMENT
RCVD

I received your letter dated May 24, 2006 a few days ago, however there was no enclosed amendment form. I was unable to print it off my email because my virus program could not scan it.

In short, this claim is for non-featured vocalist as per 17 USC

Section 1006. Entitlement to royalty payments

(a) Interested Copyright Parties.-The royalty payments deposited pursuant to section 1005 shall, in accordance with the procedures specified in section 1007, be distributed to any interested copyright party-

(1) whose musical work or sound recording has been-

(A) embodied in a digital musical recording or an analog musical recording lawfully made under this title that has been distributed, and

(B) distributed in the form of digital musical recordings or analog musical recordings or disseminated to the public in transmission, during the period to which such payments pertain; and

(2) who has filed a claim under section 1007...

(b) Allocation of Royalty Payments to Groups.- The royalty payments shall be divided into 2 funds as follows:

(1) The Sound Recordings Fund. -...66 2/3 percent of the royalty payments shall be allocated to the Sound Recordings Fund. 2 5/8 percent of the royalty payments allocated shall be placed in an escrow account managed by an independent administrator jointly appointed by the interested copyright parties described in section 1001(7)(A) and the American Federation of Musicians (or any successor entity) to be distributed to non featured musicians (whether or not members of the American Federation of Musicians or any successor entity) who have performed on sound recordings distributed in the United States. 1 /38 percent of the royalty payments allocated to the Sound Recordings Fund shall be placed in an escrow account managed by an independent administrator jointly appointed by the interested copyright parties described in section 1001(7)(A) and the American Federation of Television and Radio Artists (or any successor entity) to be distributed to non featured vocalists (whether or not members of the American Federation of Television and Radio Artists or any successor entity) who have performed on sound recordings distributed in the United States. 40 percent of the remaining royalty payments in the Sound Recordings Fund shall be distributed to the interested copyright parties described in section 1001(7)(C), and 60 percent of such remaining royalty payments shall

AMENDMENT RCWD

be distributed to the interest copyright parties described in section 1001(7)(A).

(2) The Musical Works Fund.-

(A) 33 1/3 percent of the royalty payments shall be allocated to the Musical Works Fund for distribution to interested copyright parties described in section 1001(7)(B).

(B) (i) Music publishers shall be entitled to 50 percent of the royalty payments allocated to the Musical Works Fund.

(c) Allocation of Royalty Payments Within Groups.-If all interested copyright parties within a group specified in subsection (b) do not agree on a voluntary proposal for the distribution of the royalty payments within each group, the Librarian of Congress shall convene a copyright arbitration royalty panel which shall pursuant to the procedures specified under section 1007(c), allocate royalty payments under this section based on the extent to which, during the relevant period-

(1) for the Sound Recordings Fund, each sound recording was distributed in the form of digital musical recordings or analog musical recordings; and

(2) for the Musical Works fund, each musical work was distributed in the form of digital musical recordings or analog musical recordings or disseminated to the public in transmissions.

As per Copyright Office regulations, this claim is meant to serve only as an example of my artistic and musical work, and not the sum total of it. Please feel free to contact me for questions by phone, email, or mail.

Sincerely,

Trudy Borset aka Lisa Fisher

Trudy Borset aka Lisa Fisher

MOTION OF THE ALLIANCE OF ARTISTS AND
RECORDING COMPANIES TO DISMISS FEATURED
RECORDING ARTISTS SUBFUND CLAIM
ATTACHMENT 6

AFFIDAVIT OF SHANA ROMANO

In the Matter of)

Distribution of DART Sound Recordings)
Fund/Featured Artist Subfund Royalties)
For 2004)

Docket No.

I, Shana Romano, the undersigned, declare:

1. I am a representative of the vocalist known professionally as "Lisa Fischer."¹ As such, I have access to the business records relating to Ms. Fischer's contracts for vocal performances, and transactions undertaken to claim royalties or other submissions to the U.S. Copyright Office.

2. Ms. Fischer is credited with performing backing vocals on the track "Mixed Emotions" on the Rolling Stones albums "Steel Wheels" and "Jump Back (The Best of the Rolling Stones, 1971-1993)."

3. Ms. Fischer is represented by the Alliance of Artists and Recording Companies in all DART Proceedings for claims that may relate to her performances in any royalty claim year, and does not personally submit claims for such proceedings under her own name or under any alias.

4. To the best of my knowledge, Lisa Fischer has neither performed under or otherwise made use of or gone by the alias "Trudy Ann Borset", nor has Lisa Fischer submitted any claims against the 2005 DART Sound Recordings Fund/2005 Featured Recording Artist Subfund Royalties.

I declare under penalty of perjury that the foregoing is true and correct. Executed on June 29, 2006.


Shana Romano

Sworn before me this 29th

day of June, 2006.


Notary Public

My Commission Expires 8/9/09

JOCELYN SEON
No. 01SE6028933
Notary Public, State of New York
Qualified in Queens County
My Commission Expires 08/09/2009

¹ Although the correct spelling is Lisa FISCHER, her name is frequently misspelled in media releases and on the internet as Lisa FISHER; i.e. <http://www.discogs.com/artist/lisa+fischer>, which lists credits for the above titles and notes an alias as "Lisa Fisher".

MOTION OF THE ALLIANCE OF ARTISTS AND
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ATTACHMENT 7



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Aliases: [Lisa Fisher](#), [Xena](#)In Groups: [Change](#)[MP3 Downloads](#)

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Releases:

[Save Me \(CD5"\)](#)[Elektra](#)

1991

[Save Me \(12"\)](#)[Elektra](#)

1991

[Save Me \(Promo\) \(12"\)](#)[Elektra](#)

1991

[So Intense \(LP\)](#)[Elektra](#)

1991

[So Intense \(CD\)](#)[Elektra](#)

1991

[Woman \(12"\)](#)[MAW \(White\)](#)

2000

[Woman \(12"\)](#)[Not On Label](#)

2000

Appears On:

[Pump The Nation \(LP\)](#)[Atlantic Records](#)

1983

[Obsession \(LP\)](#)[Warner Bros. Records](#)

1986

<u>Obsession</u> (LP)		<u>Inc.</u>	1980
<u>Female Trouble</u> (CD)	Too Hot To Handle	<u>EMI America Records</u>	1987
<u>The Weather Girls</u> (Cassette)		<u>Columbia Records</u>	1988
<u>Desert Wind</u> (Cassette)	Middle East	<u>Teldec</u>	1989
<u>Promises</u> (Cassette)		<u>Columbia Records</u>	1989
<u>Raw</u> (Cassette)		<u>Def Jam Recordings</u>	1989
<u>T.K.</u> (LP)		<u>Columbia Records</u>	1989
<u>The Best Of Luther Vandross</u> (2xLP)	Here And Now	<u>Epic</u>	1989
<u>Sings Cole Porter</u> (CD)		<u>Arista</u>	1990
<u>Body to Body (Keep In Touch) (The Johnny Vicious Remixes)</u> (12")		<u>Vicious Muzik Records</u>	1993
<u>Flying High</u> (12")		<u>Feel The Rhythm</u>	1997
<u>Flying High</u> (CD5")		<u>Feel The Rhythm</u>	1997
<u>Fun</u> (2x12")		<u>Subliminal</u>	1997
<u>MTV Grind - Volume One</u> (Cassette)	Runaway (Original Flav...	<u>Tommy Boy Music</u>	1997
<u>Nuyorican Soul</u> (Cassette)	I Am The Black Gold Of...	<u>Giant Step Records</u>	1997
<u>To Be In Love</u> (12")		<u>MAW Records</u>	1997
<u>The Purist</u> (3x12")	Flying High	<u>Nervous Records</u>	1998
<u>The Purist</u> (CD)	Flying High	<u>Club Tools</u>	1998
<u>To Be In Love (CD2)</u> (CD5")		<u>Defected</u>	1999
<u>Burning Up - The Ultimate Guide To Miami's Most Wanted</u> (2xCD)	The Way	<u>Smart (UK)</u>	2001
<u>Do What You Want To Do</u> (12")		<u>Subliminal</u>	2001
<u>Lean On Me / To Be In Love</u> (12")	To Be In Love	<u>MAW Records</u>	2001
<u>The Way</u> (12")	The Way (Original Mix)...	<u>Subliminal</u>	2001
<u>Forty Licks</u> (2xCD)	Mixed Emotions	<u>Virgin Records America, Inc.</u>	2002
<u>Forty Licks (Special Limited Edition CD Box Set)</u> (2xCD)	Mixed Emotions	<u>Virgin Records (Benelux)</u>	2002
<u>The Story So Far...</u> (3xCD)	The Way (Harder, Faste...	<u>Subliminal</u>	2002
<u>A Twist Of Motown</u> (CD)	Papa Was A Rollin' Sto...	<u>GRP</u>	2003
<u>Take Me Aosis - A Day In Paris</u> (CD)	Winds Of Spring	<u>Victor Entertainment Japan</u>	2003
<u>(Why Should I?) Think About The Rain</u> (12")		<u>Effin</u>	2005

• [\(Why Should I\) Think About The Rain \(Chocolate Puma Remixes\) \(Promo\) \(12"\)](#)

[Free2Air Recordings](#) 2006

[Come Closer \(12"\)](#)

[Junior Boy's Own](#) 2006

Tracks Appear On:

[Divas Of Dance Volume 3 \(CD\)](#)

[Save Me \(Extended Mix\)](#) [DCC Compact Classics Inc.](#) 1996

[The 24 Hour Woman - Music From The Shooting Gallery Motion Picture \(CD\)](#)

[When You're A Woman](#) [WEA Latina, Inc.](#) 1999

Unofficial Releases:

[Hot Retro Techno Trax \(CD\)](#)

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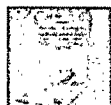
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Trance



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Martha Wash



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Appears On:

America (LP)	If I Ruled The World, ...	PolyGram	1985
America (LP)	If I Ruled The World, ...	Club	1985
If I Ruled The World (12")	If I Ruled The World	Mercury (US)	1985
If I Ruled The World (12")	If I Ruled The World	Club	1985
If I Ruled The World (7")	If I Ruled The World	Club	1985
Abstract Emotions (CD)		Warner Bros. Records, Inc.	1986
Female Trouble (LP)	Too Hot To Handle	EMI America Records	1987
Will Downing (LP)	Do You?	4th & Broadway	1988
Locked Up (Cassette)	How Low Can You Go?	WTG Records	1989
Strange Things (CD)	See The Fire Burning	SBK Records	1990
Flashpoint (CD)		Sony Music Entertainment (Holland)	1991
Jump Back (The Best Of The Rolling Stones '71 - '93)		Virgin Records (Belgium)	1992

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(CD)	Virgin Records (Benelux)	1990
Stripped (CD)	Virgin Records (Benelux)	1995
No Security (Live - From The Bridges Of Babylon Tour) (CD)	Virgin Records (Benelux)	1998
Live Licks (2xCD)	EMI Music (Netherlands)	2004
State Of Mind (CD)	EMI-Manhattan Records	2005

Unofficial Releases:



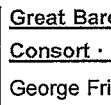
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RECORDING COMPANIES TO DISMISS FEATURED
RECORDING ARTISTS SUBFUND CLAIM
ATTACHMENT 8

Lisa Fischer

From Wikipedia, the free encyclopedia

Lisa Fischer (born in Fort Greene, Brooklyn, New York in the mid 1960s) is an African American R&B and adult contemporary singer known for her abilities in the whistle register and her 1991 hit "How Can I Ease the Pain". She is currently a session vocalist for both Atlantic Records and GRP Records, and has toured as a backup vocalist with the Rolling Stones for the past ten years. Fischer has also toured as a backup vocalist with Tina Turner.

Fischer reached dizzying hits in 1991, but quickly vanished in the mid 90s from mainstream attention, like fellow R&B coloratura soprano Shanice Wilson. She is credited as having a very strong, dulcet sounding singing voice easily accessing the whistle register. This high vocal range can be heard in her biggest hit "How can I Ease the Pain" from her debut solo album *So Intense*. The song, which was the first single from the album, displayed Fischer's ability to adlib up to a G6. The song earned her a Grammy Award in 1992 for 'Best Female R&B Vocal Performance'.

Prior to her breakthrough, Fischer had accompanied R&B superstar Luther Vandross on most of his tours and had also provided backing vocals for the likes of Billy Greene and Melba Moore.

Singles

Year	Title	Album	US Pop	US R&B	US Dance
1990	"Glad To Be Alive"	<i>The Adventures of Ford Fairlane</i> soundtrack	-	31	-
1991	"How Can I Ease The Pain"	<i>So Intense</i>	11	1	-
1991	"Save Me"	<i>So Intense</i>	74	7	2
1992	"So Intense"	<i>So Intense</i>	-	15	-
1993	"Colors of Love"	From the film <i>Made In America</i>	-	18	-


Awards & nominations

Year	Award
1991	Soul Train Music Award Win for Best R&B/Urban Contemporary Single - Female for "How Can I Ease the Pain"
1991	Grammy Award Win for Best Rhythm & Blues Vocal Performance - Female for "How Can I Ease the Pain"
1991	Grammy Award nomination for Best Rhythm & Blues Song for "How Can I Ease the Pain"

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Categories: American R&B singers | Whistle register singers

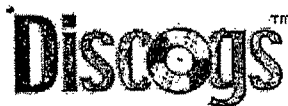
Lisa Fischer



Origin	Fort Greene, NY USA
Years active	1991 – <i>present</i>
Genre(s)	R&B, Dance

-
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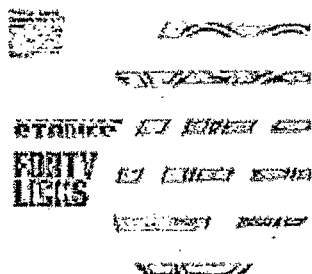
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Rolling Stones, The - Forty Licks (Special Limited Edition CD Box Set)



Label: [Virgin Records](#)
([Benelux](#))

Catalog#: 7243 8 13398 2 4

Format: 2xCD

Country: Netherlands

Released: Nov 2002

Genre: Rock

Style: Classic Rock

Credits: Producer - [Andrew Loog Oldham](#) (tracks:
CD#1: 3, 4, 7-10, 12,
14, 16, 17, 19, 20) ,
[Chris Kimsey](#) (tracks:
CD#2: 12, 17) , [Don Was](#) (tracks: CD#2: 5,
8, 11, 13-15, 20) ,
[Dust Brothers, The](#)
(tracks: CD#2: 14) ,
[Glimmer Twins, The](#)
(tracks: CD#2: 1, 3-5,
8-15, 17-20) , [Jimmy Miller](#) (tracks: CD#1: 1,
2, 5, 6, 11, 15, 18 II
CD#2: 2, 6, 7, 16) ,
[Rolling Stones, The](#)
(tracks: CD#1: 13)

Notes: Record-size special
limited edition 2xCD
box with a huge
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Rating: 5.0/5 (1
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- CD1-01 Street Fighting Man (3:16)
- CD1-02 Gimme Shelter (4:32)
Vocals - [Merry Clayton](#)
- CD1-03 (I Can't Get No) Satisfaction (3:44)
- CD1-04 The Last Time (3:42)

- CD1-05 Jumpin' Jack Flash (3:43)
- CD1-06 You Can't Always Get What You Want (7:29)
Backing Vocals - Doris Troy , Madeline Bell , Nanette Newman
- CD1-07 19th Nervous Breakdown (3:57)
- CD1-08 Under My Thumb (3:42)
- CD1-09 Not Fade Away (1:49)
- CD1-10 Have You Seen Your Mother Baby? (Standing In The Shadows) (2:36)
- CD1-11 Sympathy For The Devil (6:17)
Backing Vocals - Anita Pallenberg , Bryan Jones , Marianne Faithfull
- CD1-12 Mother's Little Helper (2:47)
- CD1-13 She's A Rainbow (4:13)
- CD1-14 Get Off Of My Cloud (2:56)
- CD1-15 Wild Horses (5:45)
- CD1-16 Ruby Tuesday (3:15)
- CD1-17 Paint It, Black (3:45)
- CD1-18 Honky Tonk Women (3:01)
Backing Vocals - Nanette Newman
- CD1-19 It's All Over Now (3:28)
- CD1-20 Let's Spend The Night Together (3:25)
- CD2-01 Start Me Up (3:33)
- CD2-02 Brown Sugar (3:49)
- CD2-03 Miss You (3:35)
- CD2-04 Beast Of Burden (3:27)
- CD2-05 Don't Stop (3:58)
Mixed By - Bob Clearmountain
- CD2-06 Happy (3:05)
- CD2-07 Angie (4:31)
- CD2-08 You Got Me Rocking (3:33)
Backing Vocals - Bernard Fowler , Ivan Neville
Mixed By - Don Smith
- CD2-09 Shattered (3:46)
- CD2-10 Fool To Cry (4:07)
- CD2-11 Love Is Strong (3:48)
Backing Vocals - Bernard Fowler , Ivan Neville
Mixed By - Don Smith
- CD2-12 Mixed Emotions (4:01)
Backing Vocals - Bernard Fowler , Lisa Fischer , Sarah Dash
- CD2-13 Keys To Your Love (4:12)
Mixed By - Bob Clearmountain
- CD2-14 Anybody Seen My Baby? (4:07)
Backing Vocals - Bernard Fowler , Blondie Chaplin

- Mixed By - [Tom Lord-Alge](#)
- CD2-15 Stealing My Heart (3:42)
Mixed By - [Bob Clearmountain](#)
- CD2-16 Tumbling Dice (3:46)
Backing Vocals - [Clydie King](#) , [Vanetta](#)
- CD2-17 Undercover Of The Night (4:13)
- CD2-18 Emotional Rescue (3:42)
- CD2-19 It's Only Rock 'n' Roll (4:10)
- CD2-20 Losing My Touch (5:05)
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Rolling Stones, The - Jump Back (The Best Of The Rolling Stones '71 - '93)

Label: [Virgin Records \(Benelux\)](#)

Catalog#: 7243 8 39321 2 2

Format: CD

Country: Europe

Released: 1993

Genre: Rock

Style: Rock & Roll, Classic Rock

Credits: Backing Vocals - [Bernard](#)[Fowler](#) (tracks: 5,9) , [Clydie King](#)(tracks: 7) , [Lisa Fisher](#) (tracks:5,9) , [Sara Dash](#) (tracks: 5)[Vanetta](#) (tracks: 7)Brass - [Kick Horns, The](#) (tracks:

5,9)

Guitar - [Harvey Mandel](#) (tracks:

11)

Harp - [Sugar Blue](#) (tracks: 10)Keyboards - [Billy Preston](#)(tracks: 8) , [Chuck Leavell](#)(tracks: 9) , [Matt Clifford](#) (tracks:

9)

Organ - [Chuck Leavell](#) (tracks:

5)

Percussions - [Jimmy Miller](#)(tracks: 17) , [Luis Jardim](#) (tracks:5) , [Sly Dunbar](#) (tracks: 18)Piano - [Billy Preston](#) (tracks:8,15) , [Chuck Leavell](#) (tracks: 5), [Ian McLagan](#) (tracks: 10) , [Ian](#)[Stewart](#) (tracks: 2,4,12) , [Jimmy](#)[Dickinson](#) (tracks: 16) , [Nicky](#)[Hopkins](#) (tracks: 6,7)Producer - [Chris Kimsey](#) (tracks:5,9,18) , [Glimmer Twins, The](#)

(tracks:

1,3,4,5,8,9,10,11,12,13,14,15,18)

, [Jimmy Miller](#) (tracks:2,6,7,16,17) , [Steve Lillywhite](#)

(tracks: 3)

Saxophone - [Bobby Keys](#)(tracks: 2,12,17) , [Mel Collins](#)

(tracks: 10)

Strings - [Nicky Harrison](#) (tracks:

6)

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Trumpet - Jimmy Price (tracks:
17)

Notes: (p) 1993 Virgin Records Benelux
BV / (c) 1993 Promotone BV

Rating: No votes yet. Rate It

Submitted by: Thommysoft

Tracklisting:

- 1 Start Me Up (3:34)
- 2 Brown Sugar (3:49)
- 3 Harlem Shuffle (3:24)
- 4 It's Only Rock'N Roll (5:08)
- 5 Mixed Emotions (4:00)
- 6 Angie (4:32)
- 7 Tumbling Dice (3:46)
- 8 Fool To Cry (4:06)
- 9 Rock And A Hard Place (4:11)
- 10 Miss You (3:36)
- 11 Hot Stuff (3:29)
- 12 Emotional Rescue (5:40)
- 13 Respectable (3:07)
- 14 Beast Of Burden (3:29)
- 15 Waiting For A Friend (4:35)
- 16 Wild Horses (5:43)
- 17 Bitch (3:37)
- 18 Undercover Of The Night (4:33)

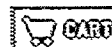
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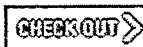
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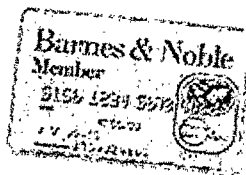


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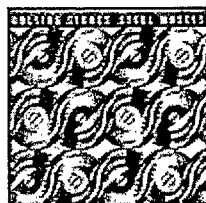
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ALBUM DETAILS:

Release Date: Jul 26 1994

Original Release Date: 1989

Total Running time: 53:35

Label: VIRGIN RECORDS

Catalog No.: 39647

UPC: 724383964727







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TRACK LIST

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1. [Sad Sad Sad](#) 3:44
2. [Mixed Emotions](#) 4:40

3.  **Terrifying** 4:57
4.  **Hold on to Your Hat** 3:35
5.  **Hearts for Sale** 4:40
6.  **Blinded by Love** 4:45
7.  **Rock and a Hard Place** 5:20
8.  **Can't Be Seen** 4:05
9.  **Almost Hear You Sigh** 4:25
10.  **Continental Drift** 5:14
11.  **Break the Spell** 3:40
12.  **Slipping Away** 4:30

Total Running time: 53:35

REVIEWS

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The Stones, or more accurately the relationship between Mick and Keith, imploded shortly after Dirty Work, resulting in Mick delivering a nearly unbearably mannered, ambitious solo effort that stiffed and Keith knocking out the greatest Stones album since Tattoo You, something that satisfied the cult but wasn't a hit. Clearly, they were worth more together than they were apart, so it was time for the reunion, and that's what *Steel Wheels* is -- a self-styled reunion album. It often feels as if they sat down and decided exactly what their audience wanted from a Stones album, and they deliver a record that gives the people what they want, whether it's *Tattoo You*-styled rockers, ballads in the vein of "Fool to Cry," even a touch of old-fashioned experimentalism with "Continental Drift." Being professionals, in the business for over two and a half decades, and being a band that always favored calculation, they wear all this well, even if this lacks the vigor and menace that fuels the best singles; after all, the rocking singles ("Sad Sad Sad," "Rock and a Hard Place," "Mixed Emotions") wind up being smoked by such throwaways as "Hold on to Your Hat." Even though it's just 12 songs, the record feels a little long, largely due to its lack of surprises and unabashed calculation (the jams are slicked up so much they don't have the visceral power of the jam record, Black and Blue). Still, the Stones sound good, and Mick and Keith both get off a killer ballad apiece with "Almost Hear You Sigh" and "Slipping Away," respectively. It doesn't make for a great Stones album, but it's not bad, and it feels like a comeback -- which it was supposed to, after all. *Stephen Thomas Erlewine*

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ALBUM CREDITS

Performance Credits

<u>The Rolling Stones</u>	Primary Artist
<u>Sarah Dash</u>	Background Vocals
<u>Lisa Fisher</u>	Background Vocals
<u>Bernard Fowler</u>	Background Vocals
<u>Mick Jagger</u>	Background Vocals, Vocals, Guitar, Harmonica, Shaker
<u>Keith Richards</u>	Background Vocals, Acoustic Guitar, Classical Guitar, Guitar
<u>Ron Wood</u>	Background Vocals, Bass Guitar, Guitar
<u>Simon Clarke</u>	Brass
<u>Roddy Corimer</u>	Brass, Trumpet
<u>Kick Horns</u>	Brass, Horn
<u>Tim Sanders</u>	Brass

Paul Spong	Brass
Charlie Watts	Drums
Luis Jardim	Percussion
Bill Wyman	Bass Guitar
Matt Clifford	Clavinet, Electric Piano, Keyboards
Phil Beer	Fiddle, Mandolin
Chuck Leavell	Keyboards, Organ, Piano
Lisa Fischer	Background Vocals

Technical Credits

Christopher Marc Potter	Engineer
The Glimmer Twins	Producer
Chris Kimsey	Producer

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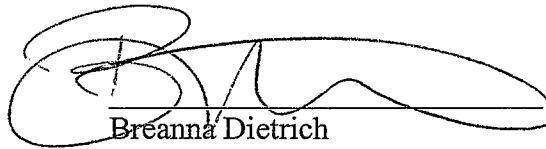
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CERTIFICATE OF SERVICE

I, Breanna Dietrich, certify that on this June 30, 2006, a copy of the foregoing "Motion of the Alliance of Artists and Recording Companies to Dismiss Featured Recording Artists Subfund Claim" was served, by overnight mail, UPS, on the following party:



Breanna Dietrich

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